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D major

Op. 35

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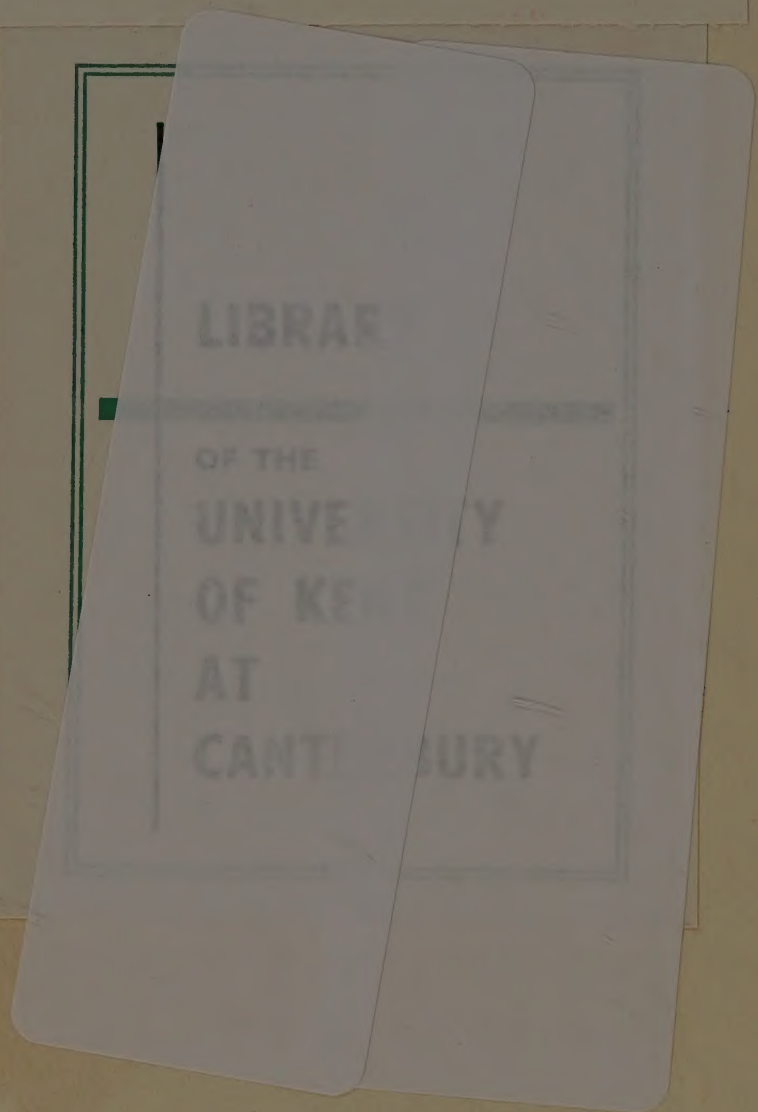

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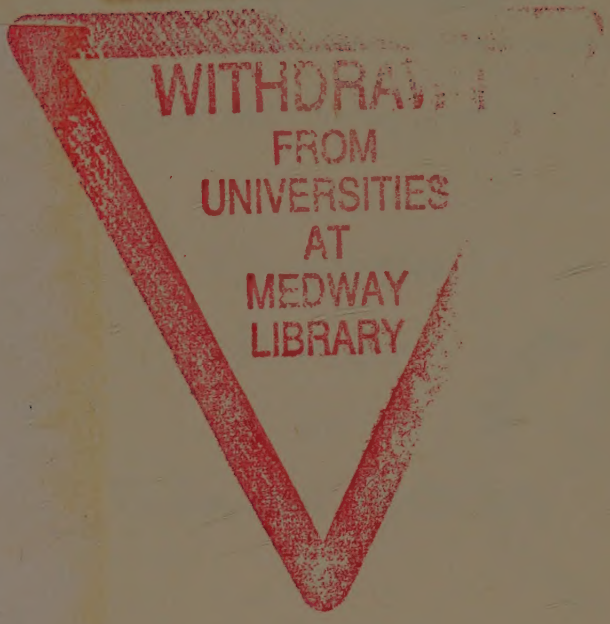

Edition Eulenburg

Herrn Adolf Brodsky gewidmet

Concerto

D major

for

Violin and Orchestra

by

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Peter I. Tchaikovsky

Op. 35

First performed in 1879 at
Vienna by Ad. Brodsky conducted by
Hans Richter

Foreword by Gerald Abraham

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I. Allegro moderato 1

II. Canzonetta. Andante 81

III. Finale. Allegro vivacissimo 91

189577

Tchaikovsky's Violin Concerto

In the early part of 1878 Tchaikovsky, staying at Clarens, received a visit from his former pupil, the violinist Josef Kotek. The weather was bad and they played through a great deal of music together, both piano duets and violin with piano; among other things, they played Lalo's "Symphonie espagnole" for violin and orchestra which—as Tchaikovsky wrote to Mme. von Meck (March 3/15)—gave him great pleasure. Two days later, although he had only just begun the Piano Sonata in G, he set about the composition of a violin concerto of his own, obviously in emulation of Lalo's "freshness, lightness, piquant rhythms, beautiful and admirably harmonised melodies"; it was the first time he had ever embarked on a new composition before finishing one already begun, he told Mme. von Meck, but he wanted to take advantage of Kotek's presence. His letters to his brother Anatol also tell us about the progress of the Concerto: "It will be a new and difficult task for me, but interesting all the same". And on March 8/20, "The Concerto is moving—not very quickly, but it's moving." Two days later he was able to announce to Mme. von Meck:

"The first movement of the violin concerto is already finished. Tomorrow I shall set about the second. Ever since the day when the auspicious mood came upon me, it has not left me. In such a phase of spiritual life composition completely loses the character of work: it is pure enjoyment. While you're writing you don't notice how the time is passing, and if no one came to interrupt the work you would sit all day without getting up."

On March 16/28 the Concerto was "finished in the rough" and the next day Tchaikovsky began to copy it.

The following excerpts from letters to Anatol tell their own story:

"I've finished copying out the first movement of the concerto and I played it in the evening. Modest [his brother] and Kotik [='Tomcat': nickname for Kotek] were both in absolute raptures. I was very pleased with the ovation they gave me" (March 20/April 1).

"Kotek has managed to copy out the violin part of the concerto and we played it before dinner. The success was tremendous both for composer and performer. Actually Kotek played as if he were just going to give a public performance . . . In the evening he played the *Andante*, which pleased much less than the first movement. As a matter of fact, I'm not particularly satisfied with it myself" (March 22/April 3).

"The finale of my concerto creates a furore among us, but we've rejected the *Andante* and tomorrow I shall have to write a new one" (March 23/April 4).

(The "rejected" *Andante* was later published as a "Meditation" for violin and piano, Op. 42, No. 1).

"I have written a new *Andante* with which both my severe but sympathetic critics are satisfied . . . With what love he [Kotek] fusses over my concerto! Needless to say that without him I shouldn't have been able to do anything. He plays it marvellously" (March 24/April 5).

"I'm working hard at the instrumentation of the concerto" (March 25/April 5).

The date on the autograph score shows that the orchestration was finished on March 30/April 11.

Tchaikovsky would have liked to dedicate the Concerto to Kotek, but, he told his publisher, Jurgenson, "in order to avoid gossip of various kinds" (gossip that was not without foundation) "I shall probably decide to dedicate it to *Auer*. In no circumstances to Wieniawski or any other celebrity. I like *Auer* very

much both as artist and as man" (letter of July 1/13). He had already dedicated his "Sérénade mélancolique" for violin and orchestra to him. A week or so later he decided: "I shall dedicate the concerto to Auer". What happened next is best told in Auer's own words[1]:

"Tchaikovsky . . . came to see me one day in St. Petersburg to show me a Concerto for violin and orchestra which had already been engraved and was ready for circulation, and which bore the dedication 'A Monsieur Leopold Auer'.

"Profoundly touched by this mark of his friendship, I thanked him warmly and at once had him sit down at the piano, while I, seating myself beside him, followed with feverish interest his somewhat awkward piano rendering of the score. I could hardly grasp the entire content of the work at this first audition; but was at once struck by the lyric beauty of the second theme in the first movement, and the charm of the sorrowfully inflected second movement, the "Canzonetta". Tchaikovsky left the music with me, upon my promise to study the work and to play it at the first opportunity. When I went over the score in detail, however, I felt that, in spite of its great intrinsic value, it called for a thorough revision, since in various portions it was quite unviolinistic and not all written in the idiom of the strings. I regretted deeply that the composer had not shown me his score before having it sent to the engraver, and determined to subject it to a revision which would make it more suited to the nature of the violin, and then submit it to the composer. I was eager to undertake this work as soon as possible; but a great deal happened to prevent my getting to it, and I decided to lay it aside for a short time.

"I had just been offered the directorship of the symphonic concerts of the Russian Musical Society . . . This new position, in addition to all my other work, preempted all my time and energy: I was obliged to make up the programmes for the entire season, to choose the solo artists—and the correspondence carried on with them was by no means the least part of my duties—and attend to a thousand and one other managerial details. Naturally, the Tchaikovsky Concerto suffered. In fact, I deferred the matter of its revision so thoroughly, that after waiting two whole years, the composer, very much disappointed, withdrew the original edition. Quite frankly admitting that I was to blame, I thought him perfectly within his rights."

It had originally been intended that Auer should play the Concerto at a Russian Musical Society concert on March 10/22, 1879. Then Kotek and Emile Sauret wanted to give it but these performances also were abandoned—Tchaikovsky believed owing to pressure from Auer.

The Concerto had begun to be spoken of as unplayable when it was taken up by a younger man, Adolf Brodsky, who told the story himself in a letter to the composer:

"It has been my dream to play this Concerto in public ever since the minute I read it through for the first time. That was two years ago. Several times I set about it but broke off; indolence defeated my will to attain my goal. You've piled up so very many difficulties! Then last year, being in Paris, I played the Concerto to Laroche so badly that he couldn't grasp it properly, but all the same he approved of it . . . On my return to Russia I set about the Concerto really energetically. How delightful it is!—one can play it endlessly and never weary! This is very important if one is to conquer its difficulties. When it seemed to me that I knew it well enough, I decided to try my luck in Vienna."

After trying it out at a *Novitätenprobe* under Richter, Brodsky had been

allowed to make his Viennese début with the Concerto at the Philharmonic Concert on December 4, 1881. It was the only one of Tchaikovsky's works to be played abroad before it had been heard in Russia[2]. The reception was mixed and very stormy, but the applause dominated over the disapproval and Brodsky was called back three times. The reception by the critics was on the whole hostile; Hanslick's outstandingly offensive one in the *Neue Freie Presse*, with its reference to "stinking music" in the finale, has often been quoted; it wounded Tchaikovsky so deeply that he knew it by heart to the end of his life. But one or two voices were more friendly; Oskar Berggrün in the *Morgen Post* hailed it as "one of the most original and effective" of violin concertos and the anonymous critic of the *Wiener Abendpost* wrote that

"the wildly fantastic Violin Concerto by Tchaikovsky divided the audience for and against this original production. The first movement with its splendid, healthy themes, the mysterious, quiet middle movement (who could fail to be reminded by this of Turgenev's female characters!), and the wild peasant dance make up a whole for which we would claim an outstanding place among contemporary compositions."

Brodsky next introduced the Concerto to London, at a Richter Concert (May 8, 1882), and to Russia (Moscow, August 8/20, 1882), and in gratitude Tchaikovsky re-dedicated the work to him. Then Kotek rather shamefacedly played it in Moscow, not very successfully. Next it was taken up by Karol Halir in Prague and Joseph Marsick in Paris. It was not until 1893, a few months before the composer's death, that Auer played the Concerto in public; he also performed it at the Tchaikovsky Memorial Concert on November 6/18. Later still he published his long delayed "revision". According to his autobiography, it

"has been played in that form by all my older pupils on both sides of the Atlantic. I often played it in Europe, as I had revised it, and thus—after a sufficiently protracted delay, for which I trust Tchaikovsky's manes will forgive me—I have kept the word I gave the great Russian composer long years ago."

Tchaikovsky sold the Concerto for 50 rubles to Jurgenson, who brought out an arrangement for violin and piano in October 1878, the orchestral parts in August 1879, and the full score in June 1888.

GERALD ABRAHAM

[1] Leopold Auer, "My Long Life in Music" (Duckworth, 1924), p. 208.

[2] The story of an earlier performance by Leopold Damrosch in New York in 1879 (based on a sentence in a letter from Mme. von Meck, December 27, 1881/January 8, 1882) seems to be a myth; Mr. Nicolas Slonimsky has been unable to trace any reference to such a performance in the New York press.

Tschaikowsky, Violin-Konzert

Während der ersten Monate von 1878 empfing Tschaikovsky, der sich in Clarens aufhielt, den Besuch seines früheren Schülers, des Geigers Josef Kotek. Da das Wetter schlecht war, spielten sie verschiederlei Musik durch, sowohl Klavier 4-händig, als auch Violine und Klavier; darunter auch Lalos "Symphonie espagnole", was ihm, wie er am 3./15. März an Frau von Meck schrieb, viel Vergnügen bereitete. 2 Tage darauf, obgleich er eben erst die Klavier-Sonate in G begonnen hatte, machte er sich an die Komposition eines eigenen Violin-Konzerts, offenbar in Nachahmung von Lalos Frische, Leichtigkeit, prickelnden Rhythmen und bewundernswerten Melodien. Es war das 1. Mal, dass er eine Komposition begann, bevor er die vorhergehende beendet hatte, so sagte er Frau v. Meck; aber er wollte Koteks Anwesenheit benutzen. Die Briefe an seinen Bruder Anatol berichten auch vom Fortgang des Werkes: "Es wird eine neue und schwere Arbeit für mich sein, aber jedenfalls interessant." Und am 8./20. März: "Das Konzert kommt nicht schnell vorwärts, aber es kommt vorwärts". 2 Tage später konnte er an Frau v. Meck berichten:

> "Der 1. Satz des Violin-Konzerts ist schon fertig. Morgen will ich den 2. in Angriff nehmen. Seitdem die Stimmung über mich kam, hat sie mich nicht verlassen. In einer solchen Phase des geistigen Lebens verliert das Komponieren den Charakter der Arbeit; es ist reines Vergnügen. Während man schreibt, merkt man nicht, wie die Zeit vergeht; und wenn niemand unterbrechen würde, könnte man den ganzen Tag dabei bleiben."

Am 16./28. März war das Konzert im Rohbau fertig, und den nächsten Tag fing er an, es zu kopieren.

> Die folgenden Auszüge aus Briefen an Anatol erzählen ihre eigene Geschichte:
> "Ich habe die Abschrift des 1. Satzes des Konzerts beendet und spielte es am Abend. Modest (sein Bruder) und Kotek (Kater, Spitzname für Kotek) waren beide hingerissen. Ich war sehr froh über die Ovation, die sie mir gaben (20. Mä./3. Apr.)"
> "Kotek hat die Violinstimme des Konzerts abgeschrieben, und wir spielten es vor dem Essen. Der Erfolg war sowohl für den Spieler als für den Komponisten enorm. Tatsächlich spielte Kotek, als ob er unmittelbar eine Aufführung vor sich hätte. . . . Am Abend spielte er das Andante, das viel weniger gefiel als der 1. Satz. Ich bin wirklich nicht sehr zufrieden mit mir selbst (22. Mä./3. Apr.)"
> "Das Finale des Konzerts reisst uns hin, aber wir haben das Andante verworfen, und morgen will ich ein neues schreiben (23. Mä./4. Apr.)"
> (Das verworfene Andante wurde später als "Méditation" für Violine und Klavier, Op. 42 No. 1, veröffentlicht.)
> "Ich habe ein neues Andante geschrieben, mit dem meine beiden strengen, aber wohlwollenden Kritiker zufrieden sind. . . . Mit welcher Liebe befasst er (Kotek) sich mit meinem Konzert! Unnötig, zu sagen, dass ich ohne ihn nichts hätte tun können. Er spielt es wundervoll (24. Mä./5. Apr.)"
> "Ich arbeite schwer an der Instrumentation des Konzerts (25. Mä./5. Apr.)"

Das Datum auf der autographen Partitur zeigt, dass die Instrumentation am 30. Mä./11. Apr. beendet war.

Tschaikowsky hätte gern das Konzert Kotek gewidmet, aber, so sagte er seinem Verleger Jurgenson, "um Gerüchte verschiedener Art zu vermeiden" (die nicht

ganz ohne Grund waren) "werde mich wahrscheinlich entschliessen, es Auer zu widmen; keinesfalls Wieniawski oder irgend einer anderen Berühmtheit. Ich liebe Auer als Künstker und als Mensch" 1./13. Juli). Er hatte ihm schon seine "Sérénade mélancolique" für Violine und Orchester gewidmet. Etwa eine Woche darauf beschloss er: "ich will das Konzert Auer widmen." Was dann geschah, wird am besten in Auers eigenen Worten erzählt 1):

Tschaikowsky suchte mich eines Tages in St. Petersburg auf, um mir ein Violin-Konzert zu zeigen, das schon gestochen und zur Verbreitung bereit war und die Widmung trug: "A Monsieur Leopold Auer."
Tief gerührt von diesem Zeichen der Freundschaft, dankte ich ihm warm und nötigte ihn, sich ans Klavier zu setzen, während ich, daneben sitzend, mit fieberhaftem Interesse seine etwas ungeschickte Wiedergabe der Partitur auf dem Klavier verfolgte. Ich konnte bei diesem ersten Hören kaum den ganzen Gehalt des Werkes erfassen, war aber sofort ergriffen von der lyrischen Schönheit des 2. Themas des 1. Satzes, und dem Charm des schwermütigen, 2. Satzes, der "Canzonetta". Er liess die Noten bei mir gegen mein Versprechen, das Werk zu studieren und bei erster Gelegenheit zu spielen. Als ich jedoch die Partitur genauer studierte, empfand ich, dass trotz des grossen, inneren Wertes, eine gründliche Revision nötig war; denn es war in verschiedenen Teilen gar nicht violinmässig und nicht für die Eigenart des Streichinstruments. Ich bedauerte sehr, dass der Komponist mir die Partitur nicht gezeigt hatte, bevor sie zum Stich ging, und beschloss, sie einer Revision zu unterziehen, die sie besser spielbar machen würde, und sie dann dem Komponisten vorzulegen. Ich wollte diese Arbeit so bald als möglich ausführen; aber Vieles hinderte mich daran, und ich entschloss mich, sie für für kurze Zeit beiseite zu legen.
Mir war gerade die Direktion der Symphonie-Konzerte der Russischen Musik-Gesellschaft angeboten worden. Diese neue Stellung, zusammen mit aller sonstigen Arbeit, nahm alle meine Zeit und Kraft in Anspruch: ich war verpflichtet, die Programme für die ganze Spielzeit aufzustellen, die Solisten auszuwählen—und die Korrespondenz mit diesen war nicht der geringste Teil meiner Aufgaben—sowie tausenderlei Verwaltungsarbeiten auszuführen. Natürlich litt das Tschaikowsky-Konzert darunter. Wirklich verschob ich die Revision so lange, dass nach 2 jährigem Warten der Komponist, sehr enttäuscht, die ursprüngliche Widmung zurückzog.
Ich gab offen zu, dass ich zu tadeln und er in seinem Recht sei.

Nach dem ursprünglichen Plan sollte Auer das Werk in einem Konzert der Musik-Gesellschaft am 10./22. März spielen. Dann wollten es Kotek und Emile Sauret; aber diese Aufführungen wurden ebenfalls fallen gelassen, wie Tschaikowsky annahm, auf Druck von Auer. Man munkelte, das Werk sei unspielbar, bis es von einem jüngeren Mann, Adolf Brodsky, aufgenommen wurde, der darüber in einem Brief an den Komponisten schrieb:

"Es war von der ersten Minute, seitdem ich das Werk durchsah, mein Traum, es öffentlich zu spielen. Das war vor 2 Jahren. Ich fing damit an, brach aber immer wieder ab; Mein Wille wurde durch Gleichgiltigkeit gehemmt. Die Schwierigkeiten sind so gehäuft. Dann, letztes Jahr in Paris spielte ich es Laroche vor, aber so schlecht, dass er es nicht erfassen konnte. Trotzdem billigte er es. . . . Nach meiner Rückkehr nach Russland machte ich mich mit neuer Energie daran. Wie entzückend es ist! Man kann es endlos spielen und wird nicht müde. Das ist sehr wichtig, wenn man die Schwierigkeiten überwinden will. Als ich glaubte, es gut genug zu können, beschloss ich, mein Glück in Wien zu versuchen.

Nachdem es bei einer Novitätenprobe unter Richter geprobt worden war, konnte Brodsky sein Debut in Wien mit diesem Konzert machen, und zwar im Philharmonischen Konzert am 4. Dezember 1881. Es war das einzige Werk Tschaikowskys, das im Auslande früher gespielt wurde als in Russland[2]. Die Aufnahme war gemischt und sehr stürmisch; aber der Beifall überwog die Missbilligung, und Brodsky wurde dreimal gerufen. Die Kritik war im Ganzen feindlich; die von Hanslick in der Neuen Freien Presse mit ihrer Anspielung auf "stinkende Musik" im Finale, war besonders verletzend und ist oft zitiert worden. Sie hat Tschaikowsky so tief gekränkt, dass er sie bis ans Ende seines Lebens im Gedächtnis behalten hat. Einige waren jedoch freundlicher: Oskar Berggrün in der "Morgenpost" begrüsste es als eines der originellsten und wirkungsvollsten Violin-Konzerte, und der anonyme Schreiber in der "Wiener Abendpost" schrieb:

> Das wild phantastische Violin-Konzert von Tschaikowsky teilte das Publikum für und gegen diese originelle Schöpfung. Der esrte Satz mit seinen glänzenden, gesunden Themen, der mysteriöse, ruhige 2. Satz (wer würde dabei nicht an Turgenjews weibliche Charaktere erinnert?) und der wilde Bauerntranz machen ein Ganzes, dem man einen hervorragenden Platz in der modernen Komposition einräumen muss".

Brodsky führte das Konzert dann in London ein, in einem Richter-Konzert am 8. Mai 1882, dann in Russland (Moskau, 8./20. August 1882), und aus Dankbarkeit änderte Tschaikowsky die Widmung auf seinen Namen. Später spielte es Kotek beschämt in Moskau, ohne viel Erfolg. Weiter wurde es von Karel Halir in Prag und von Joseph Marsick in Paris aufgenommen. Erst 1893, wenige Monate vor Tschaikowskys Tode, spielte Auer das Konzert öffentlich; dann spielte er es auch bei einem Gedenk-Konzert für Tschaikowsky am 6./18. November. Viel später noch veröffentlichte er die lange aufgeschobene "Revision"; nach seiner Selbst-Biographie

> "wurde es in dieser Form von allen meinen älteren Schülern auf beiden Seiten des Atlantic gespielt. Ich habe es oft nach der Revision in Europa gespielt, und so habe ich—nach einer langen Verzögerung, die mir Tschaikowskys Manen vergeben mögen—das Wort gehalten, das ich dem grossen, russischen Komponisten vor langer Zeit gegeben hatte".

Tschaikowsky verkaufte das Konzert für 50 Rubel an Jurgenson, der im Oktober 1878 eine Ausgabe für Violine und Klavier herausbrachte, ferner im August 1879 die Orchesterstimmen und im Juni 1888 die Partitur.

GERALD ABRAHAM

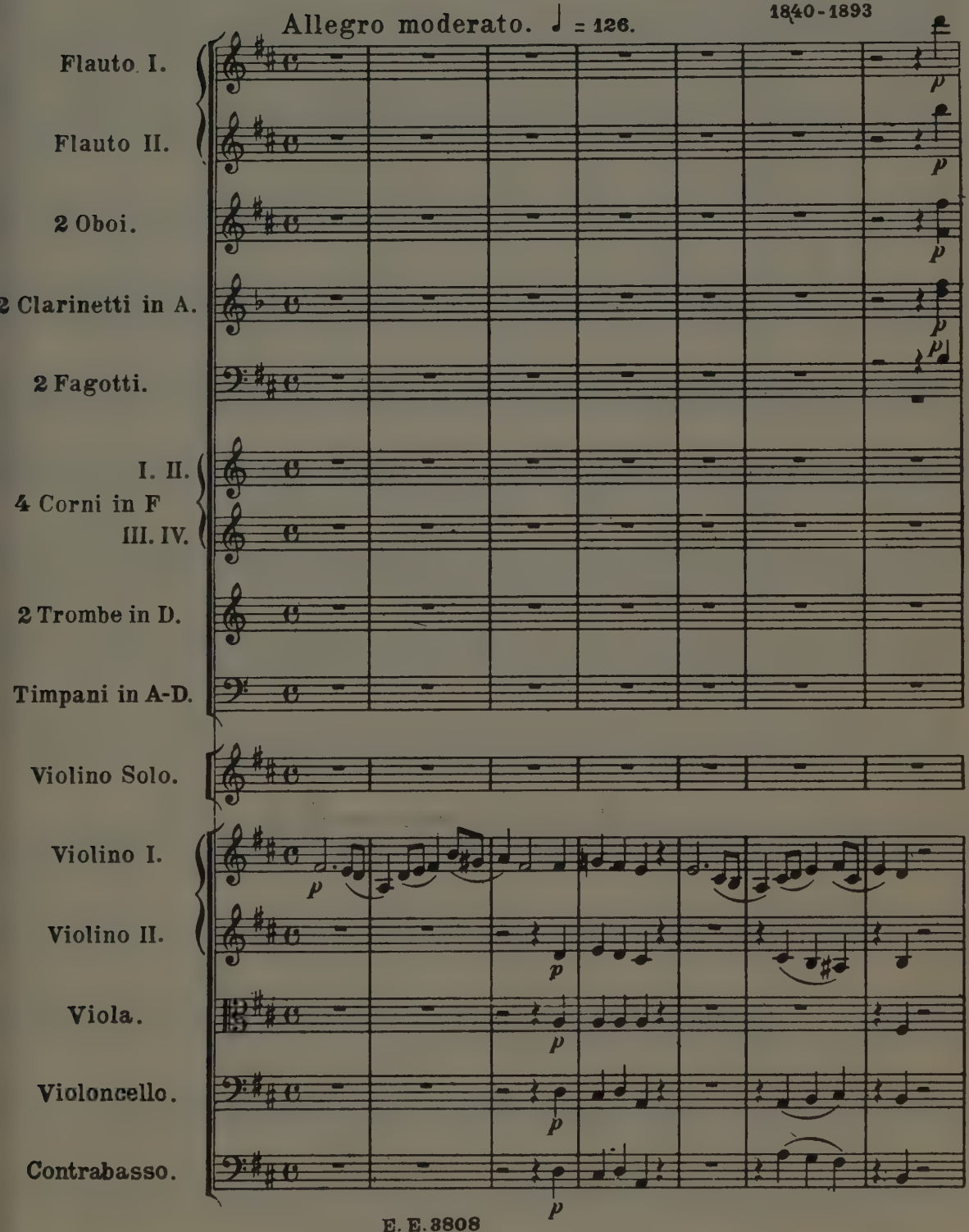
(1) Leopold Auer, "My long Life in Music", 1924, p. 208.

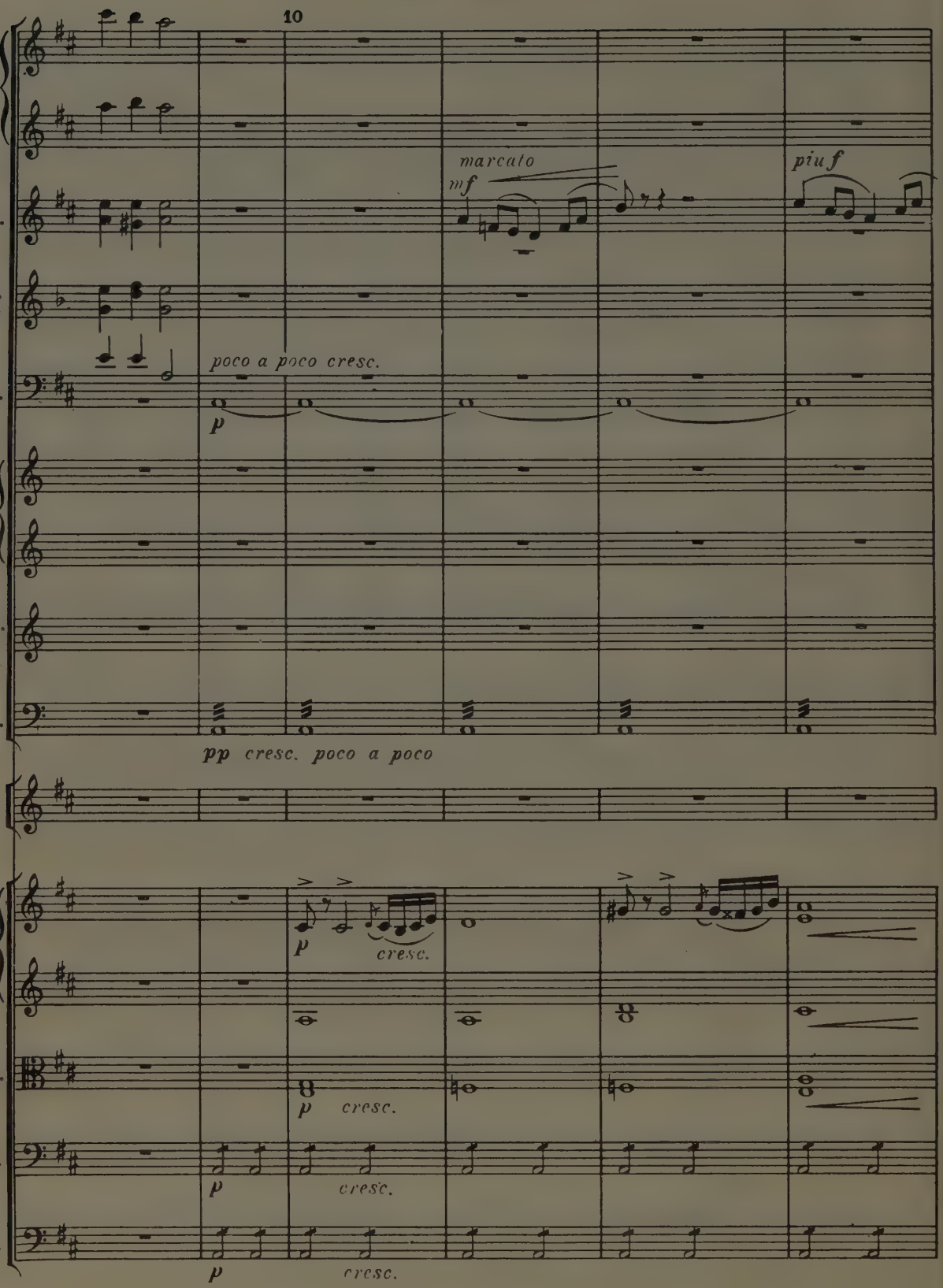
(2) Die Erzählung von einer früheren Aufführung durch Leopold Damrosch im Jahre 1879 in New York (nach einem Brief von Frau von Meck vom 27. Dez. 1881/8. Jan. 1882) scheint eine Sage zu sein; Nik. Slonimsky war nicht imstande, irgend eine Spur einer solchen Aufführung in der New Yorker Presse zu finden.

Violin Concerto

I.

P. Tschaïkowsky, Op. 35.
1840-1893

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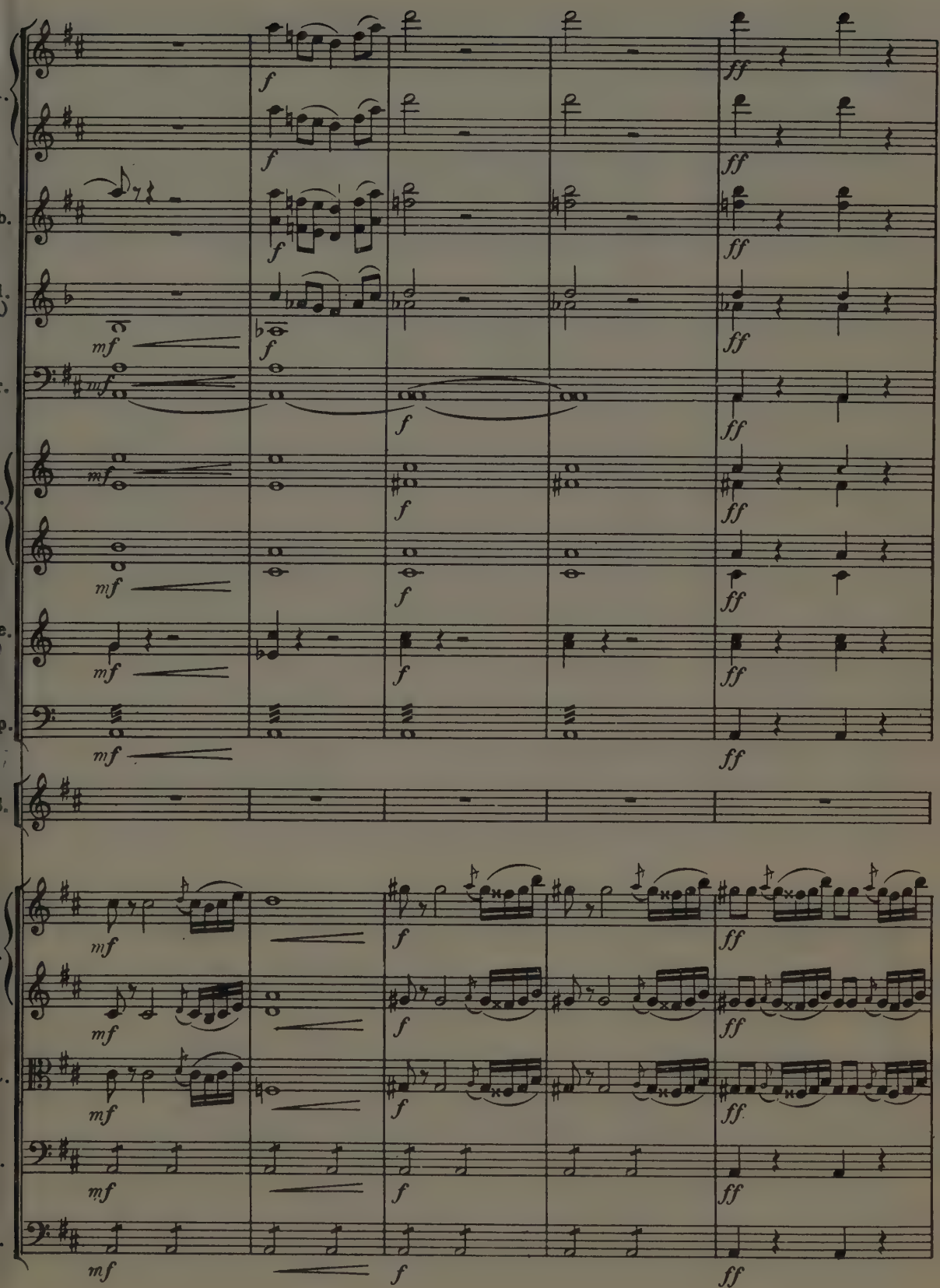
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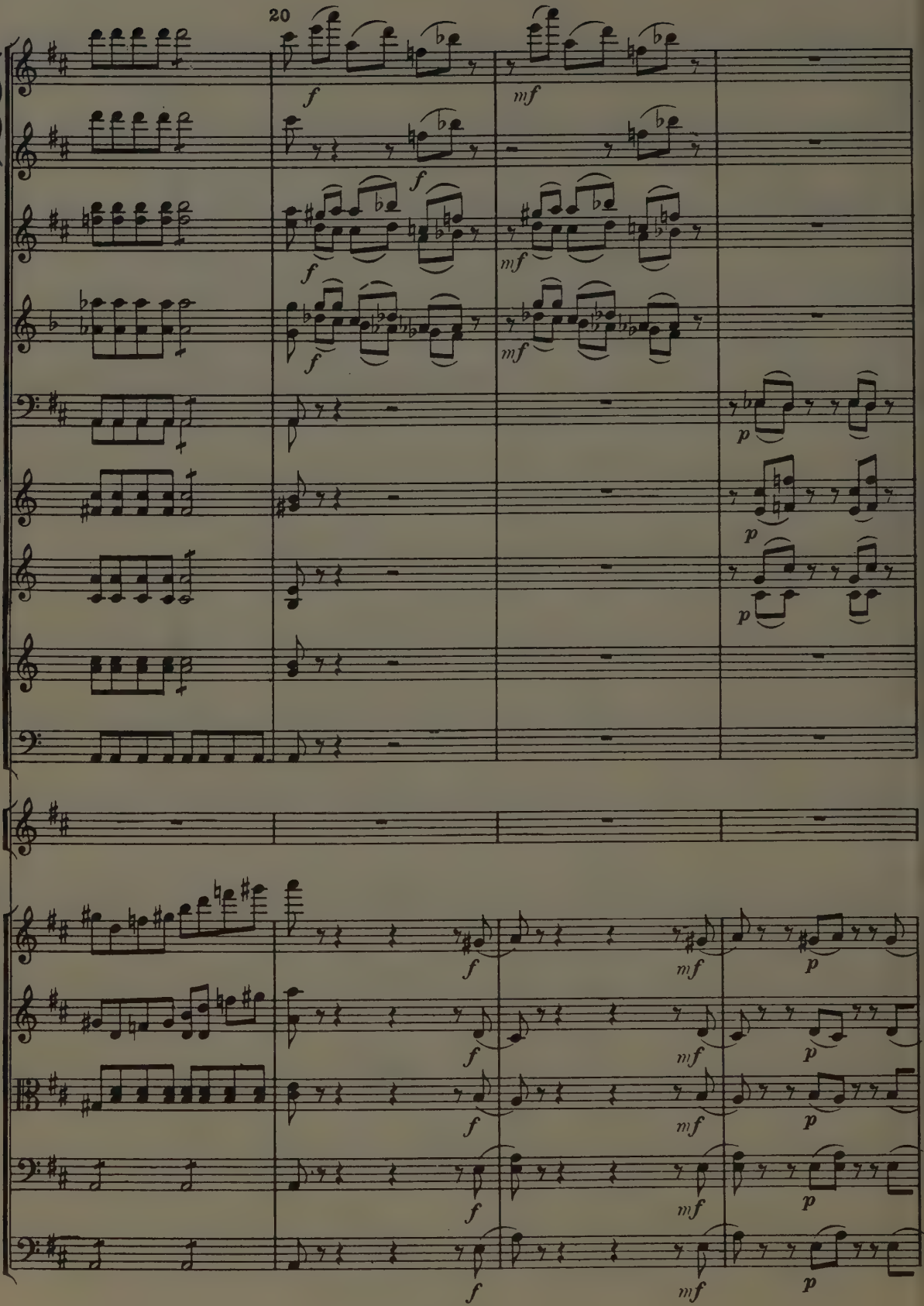
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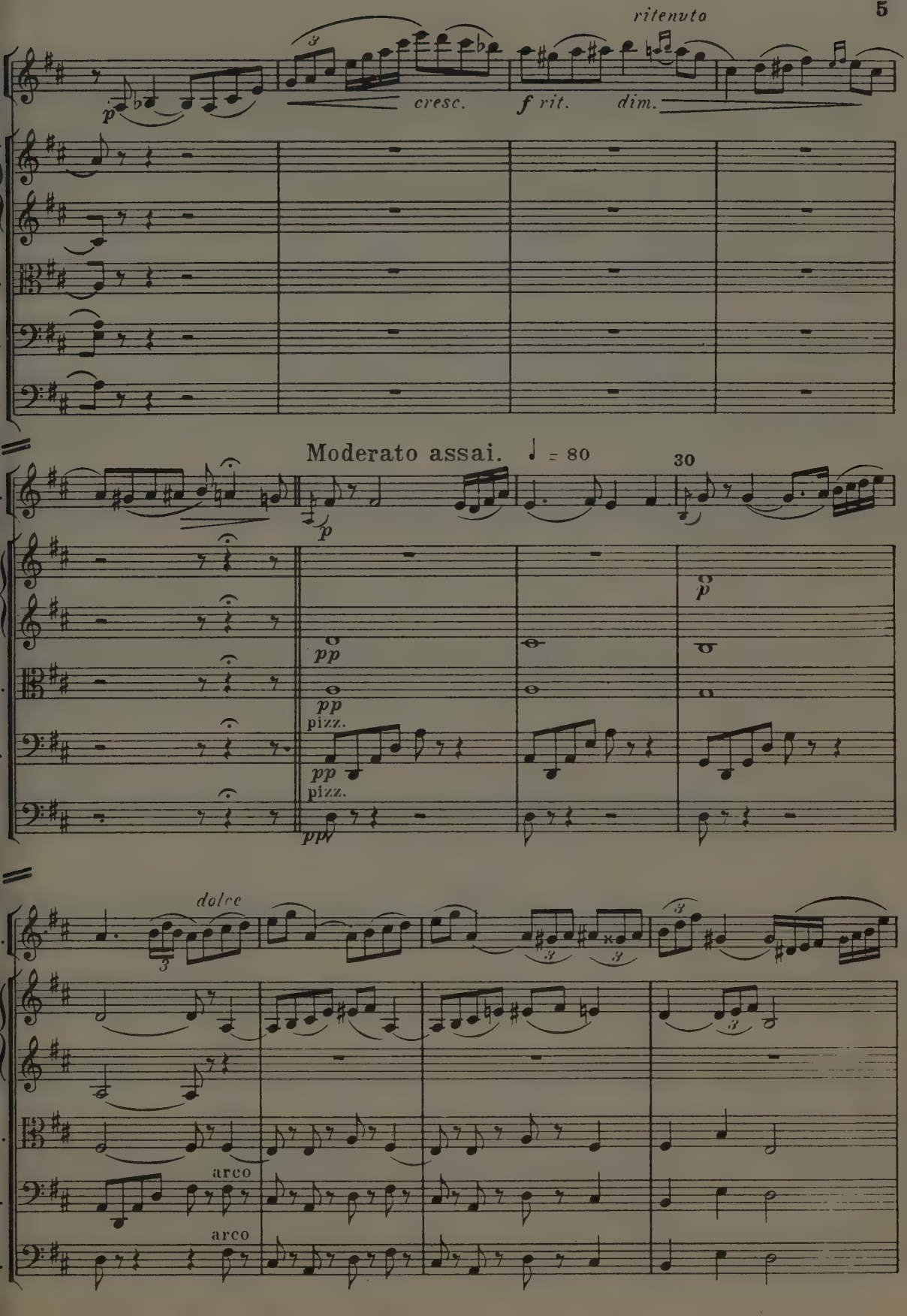
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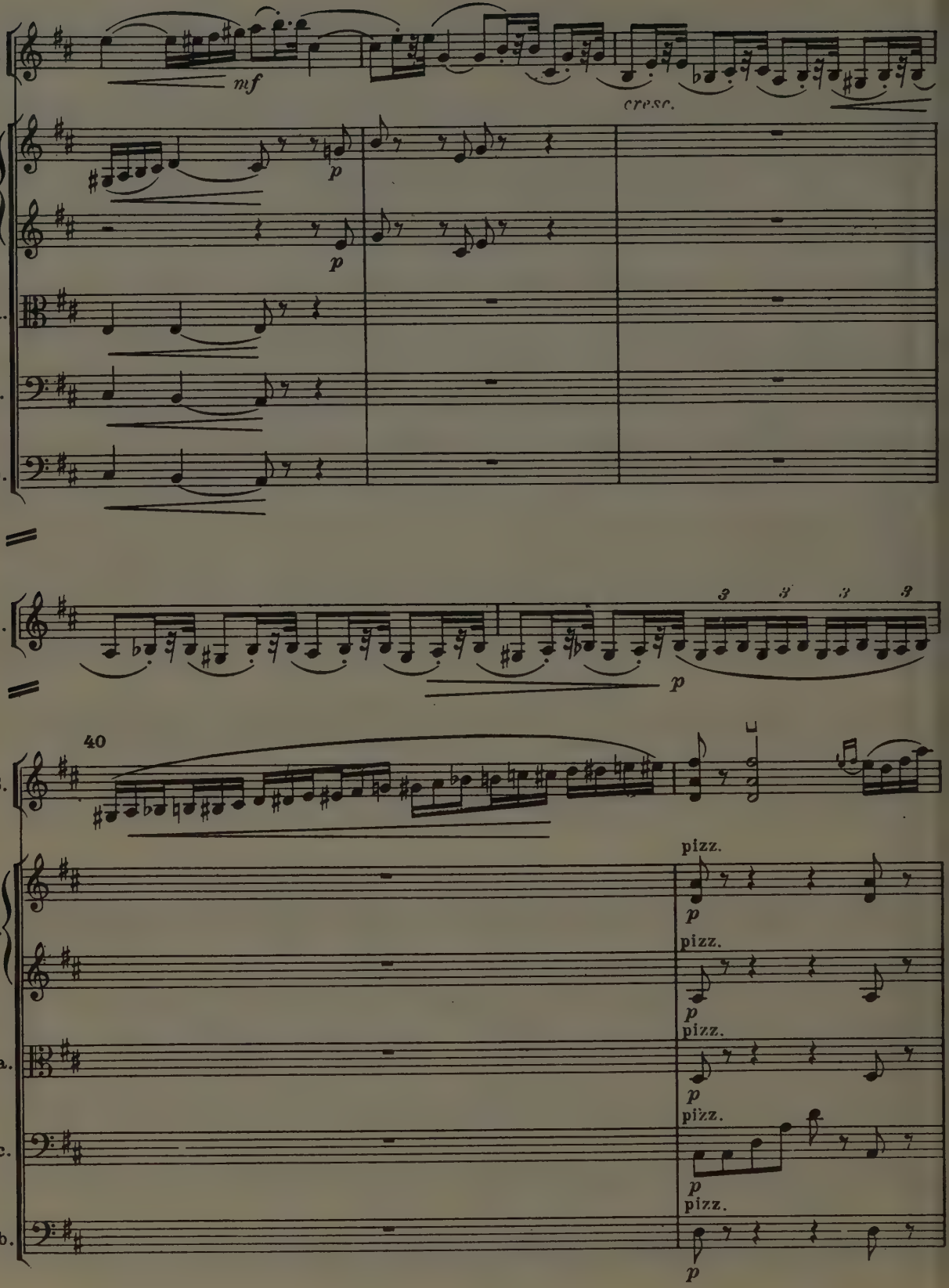
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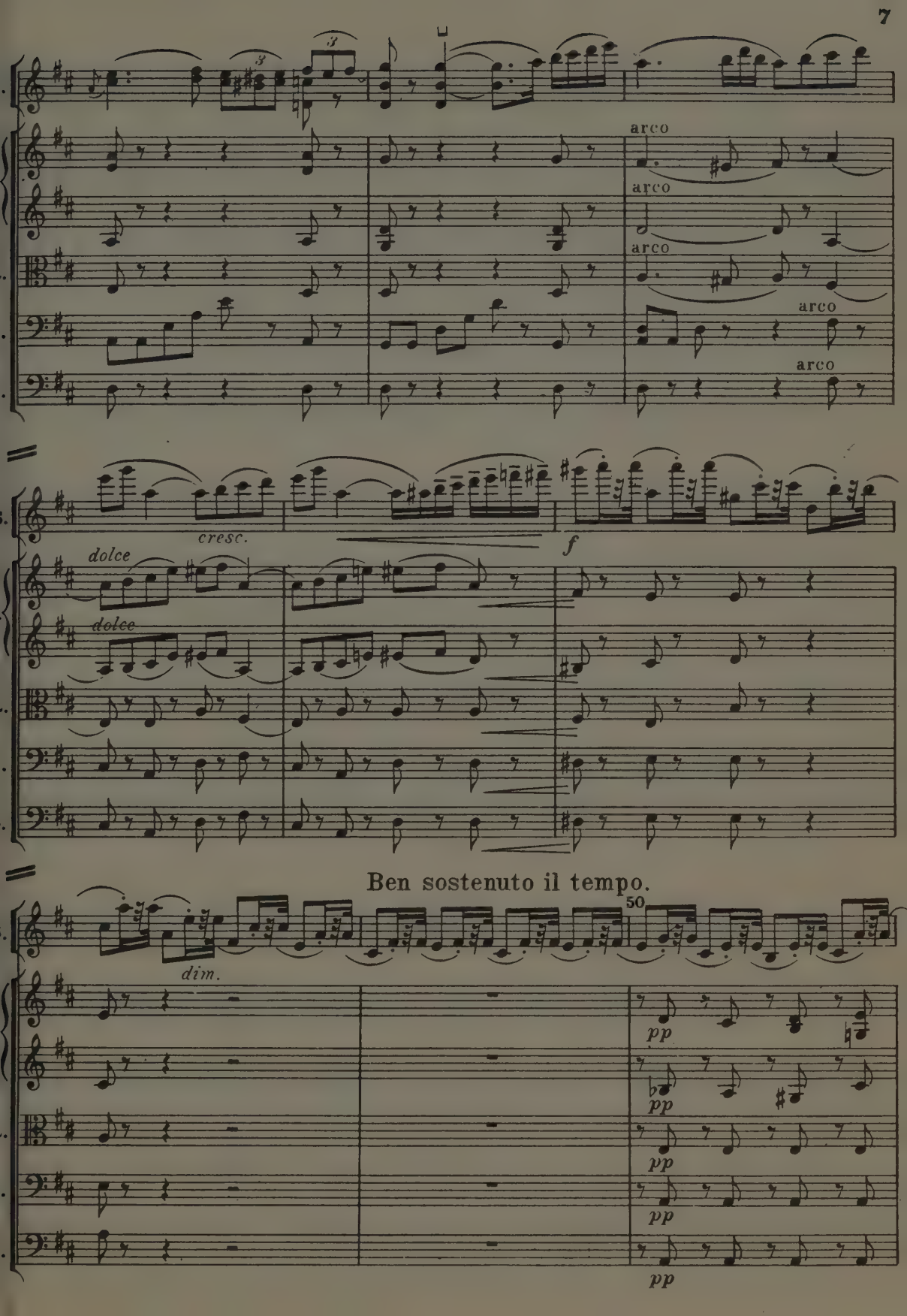
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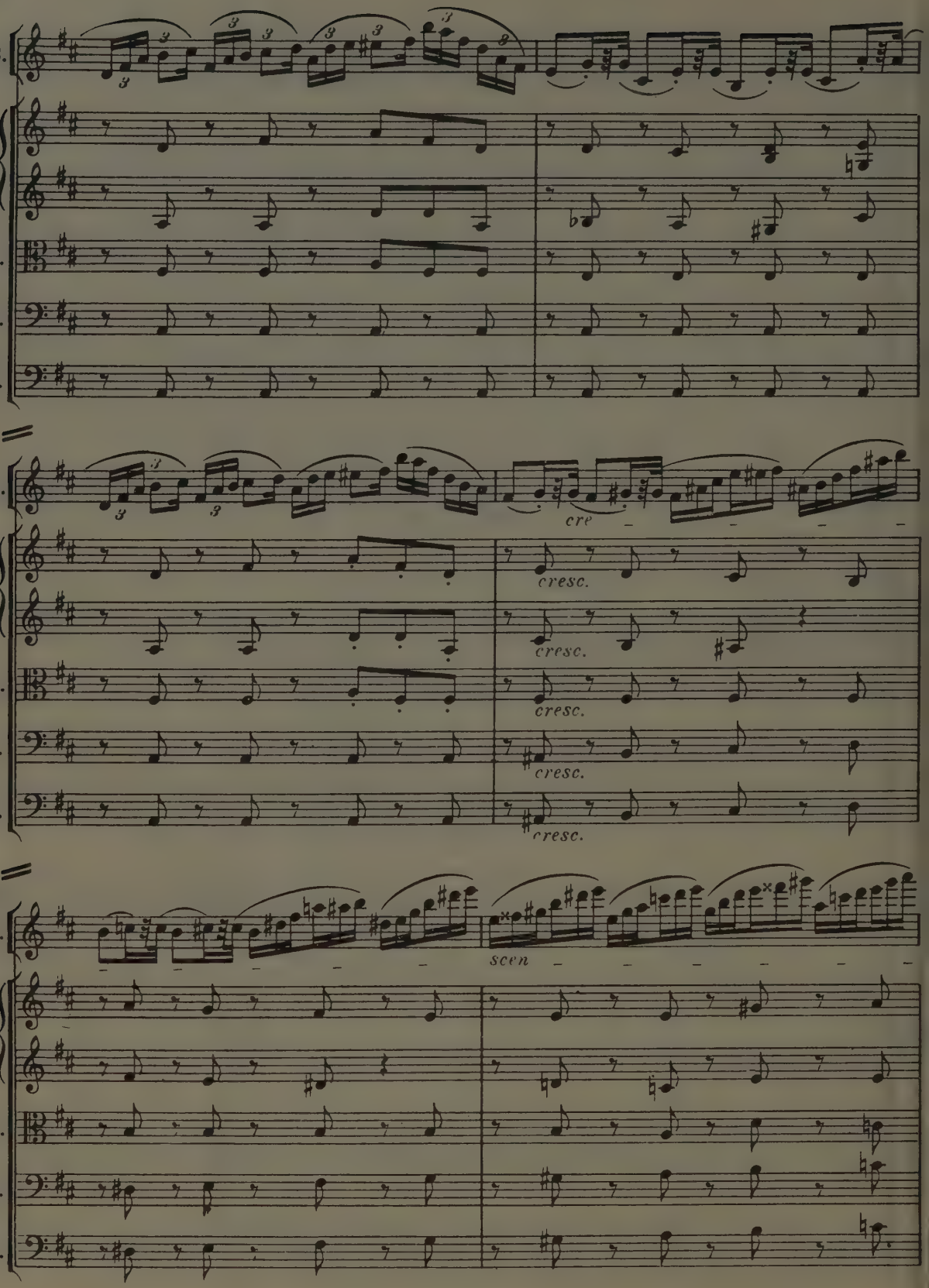
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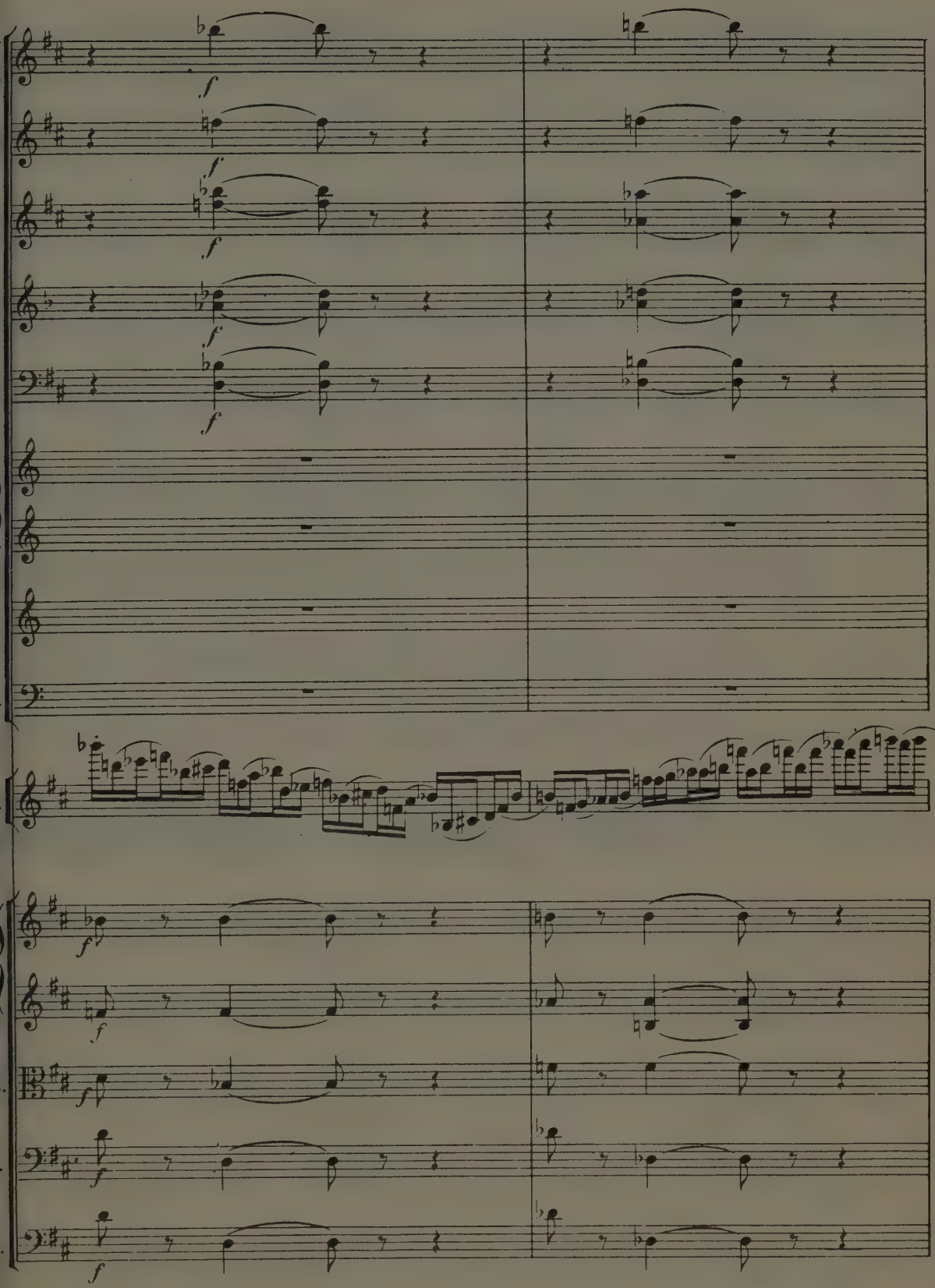
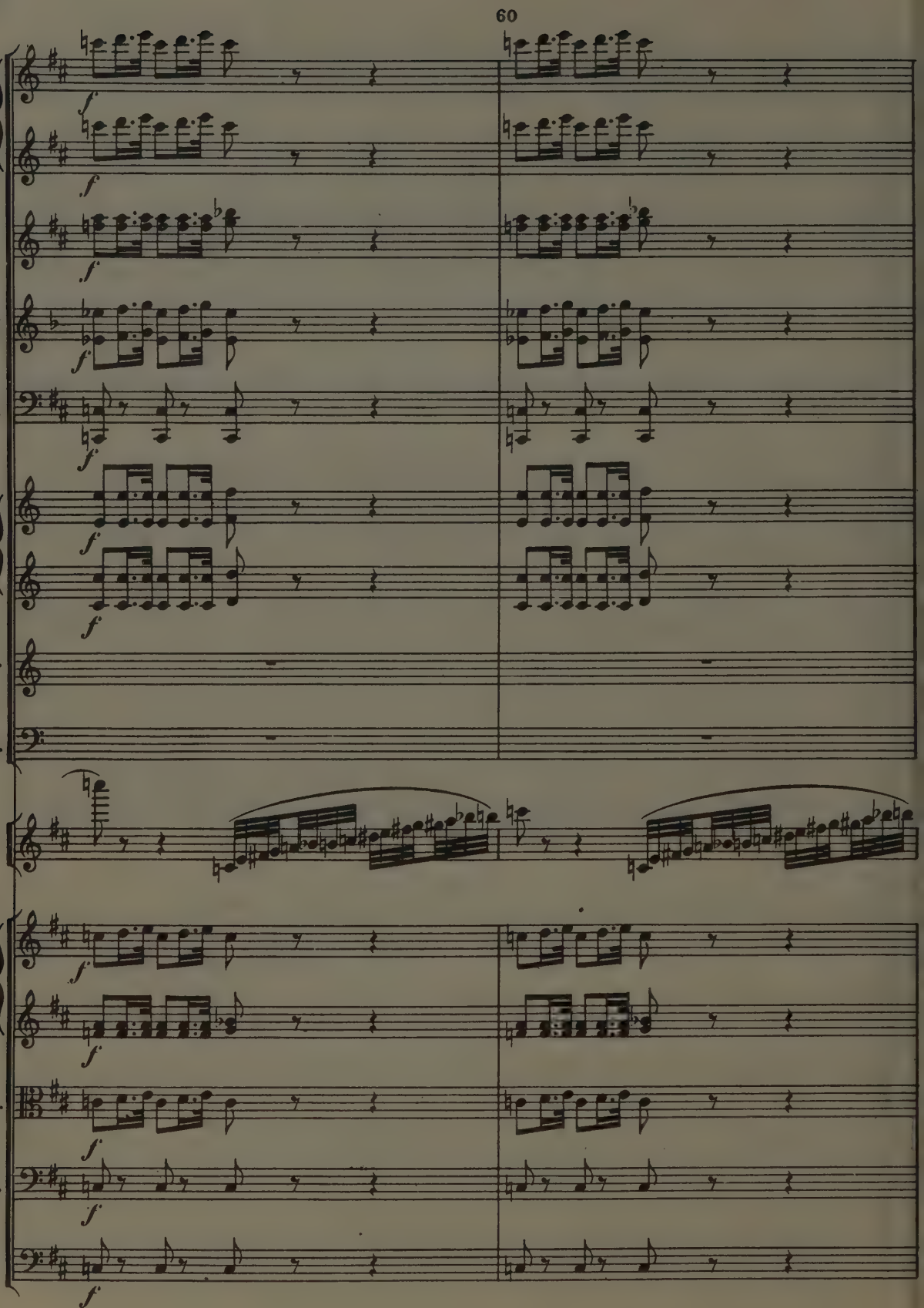
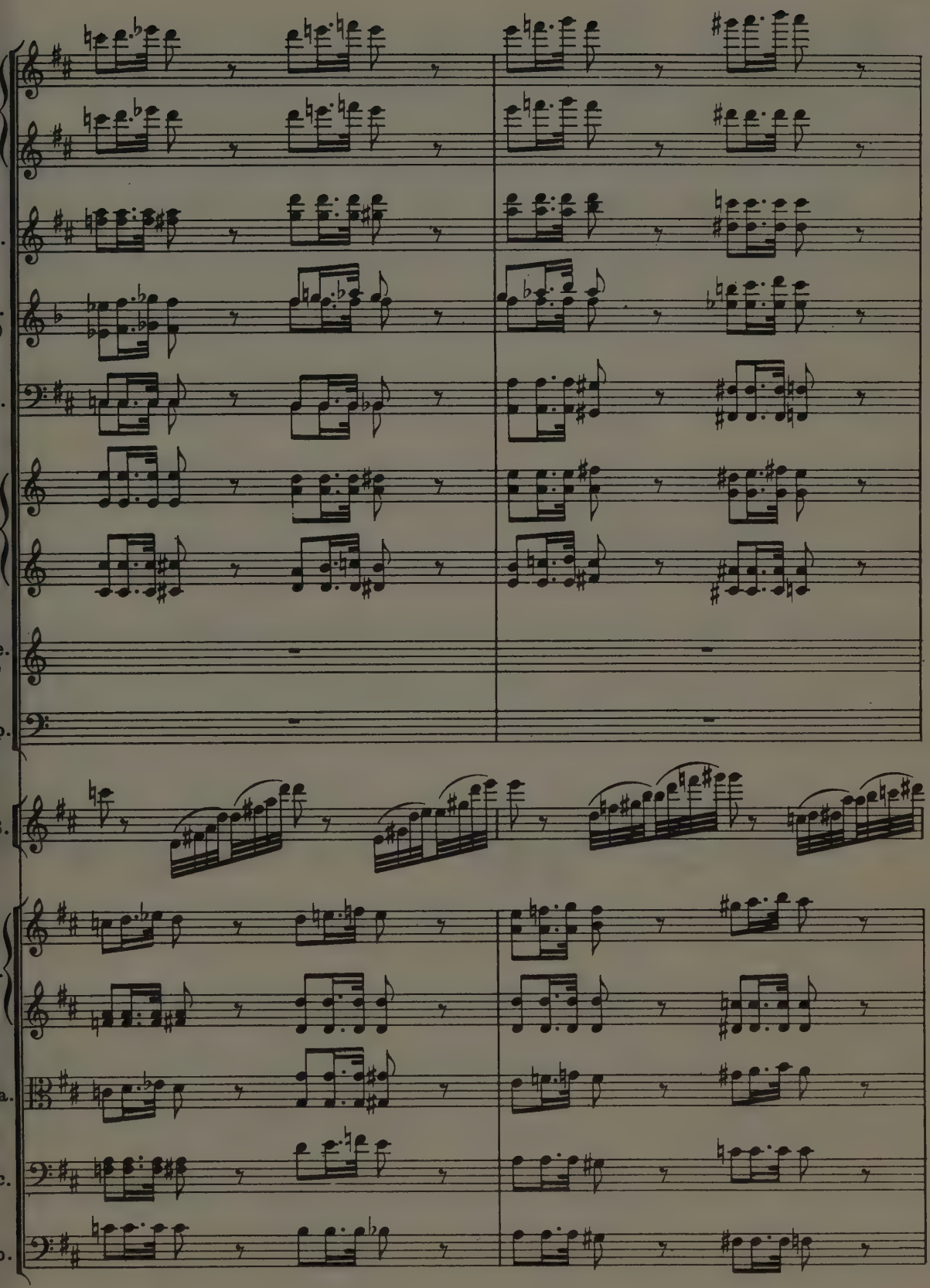
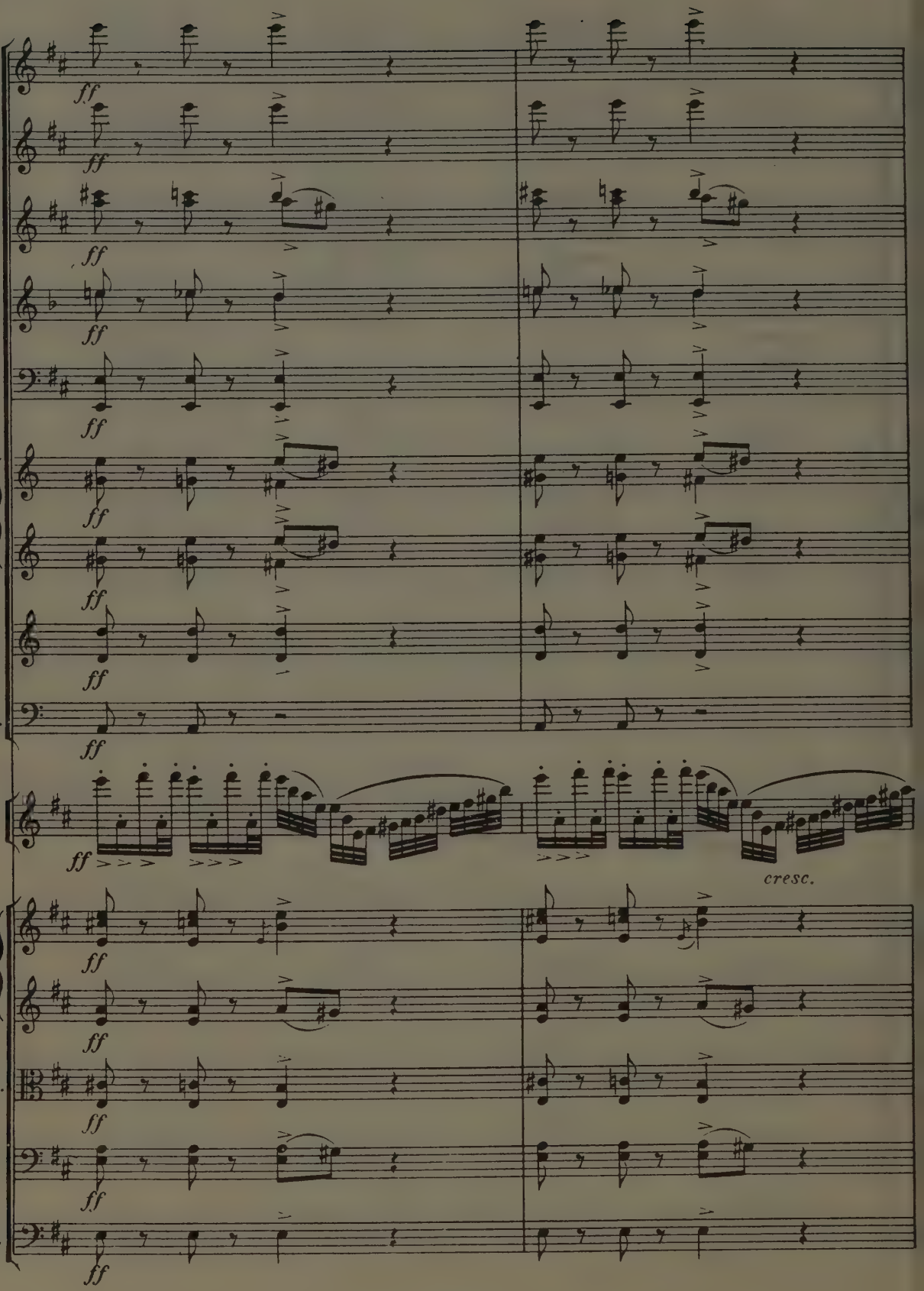
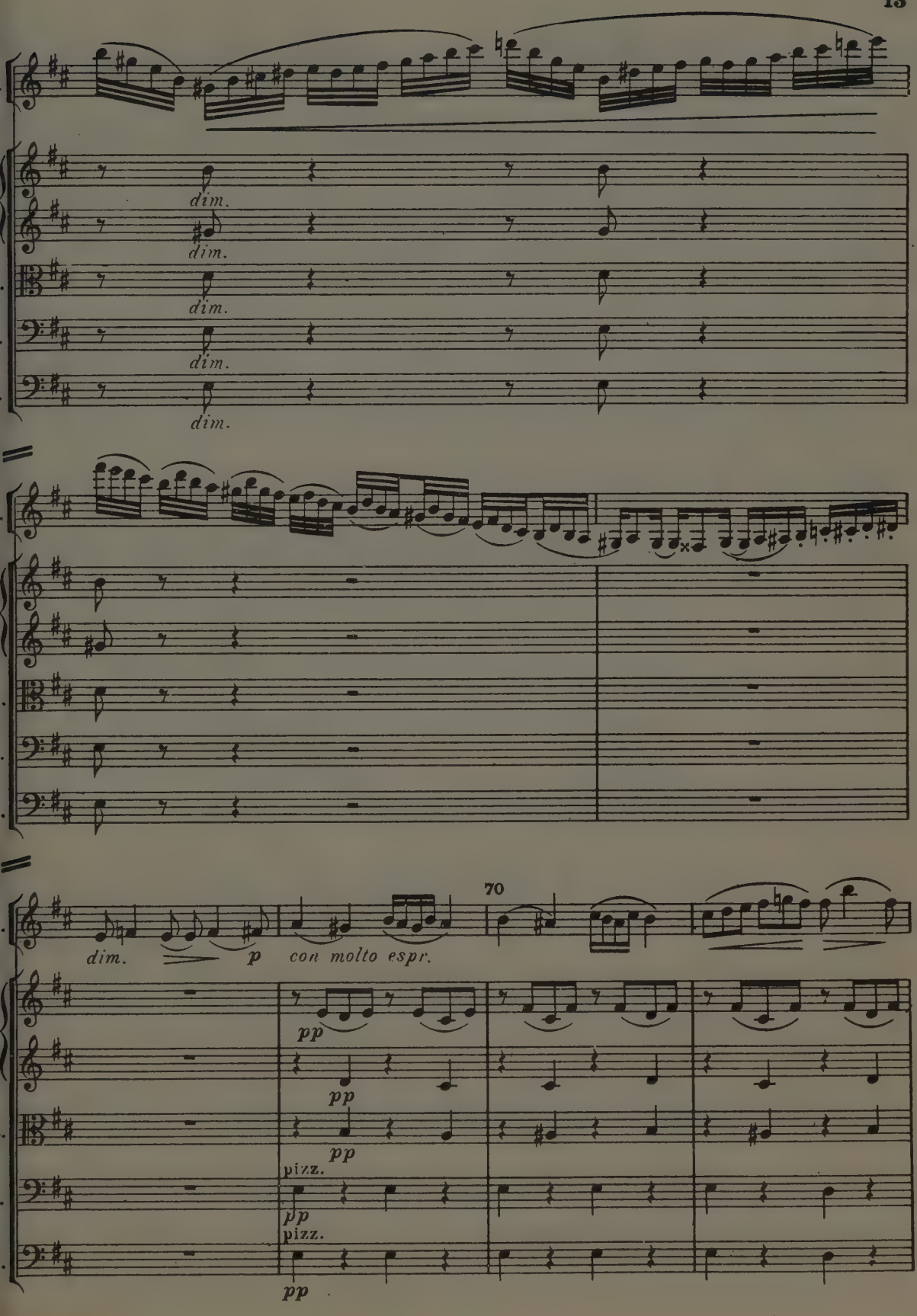
cresc.
scen

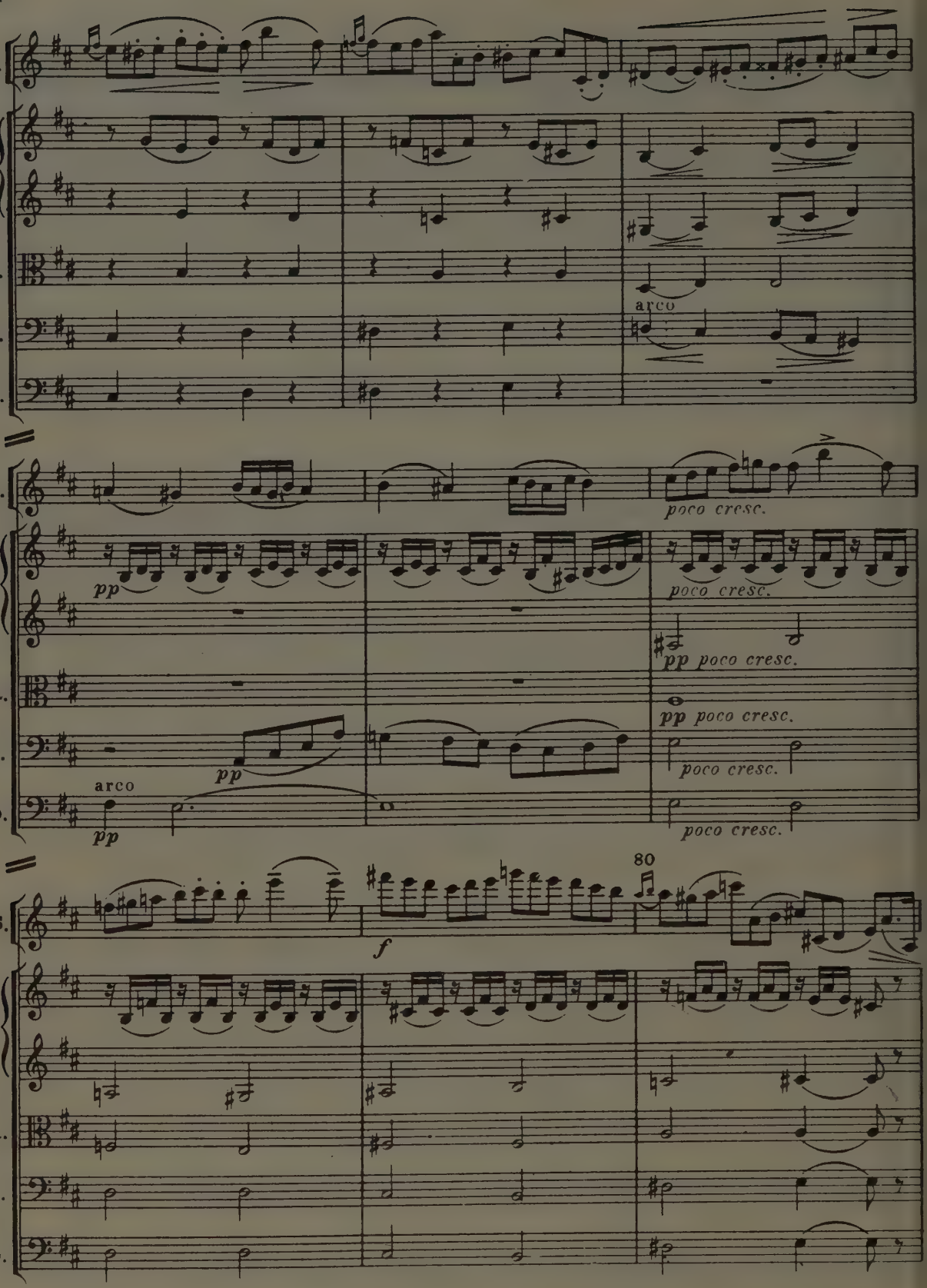


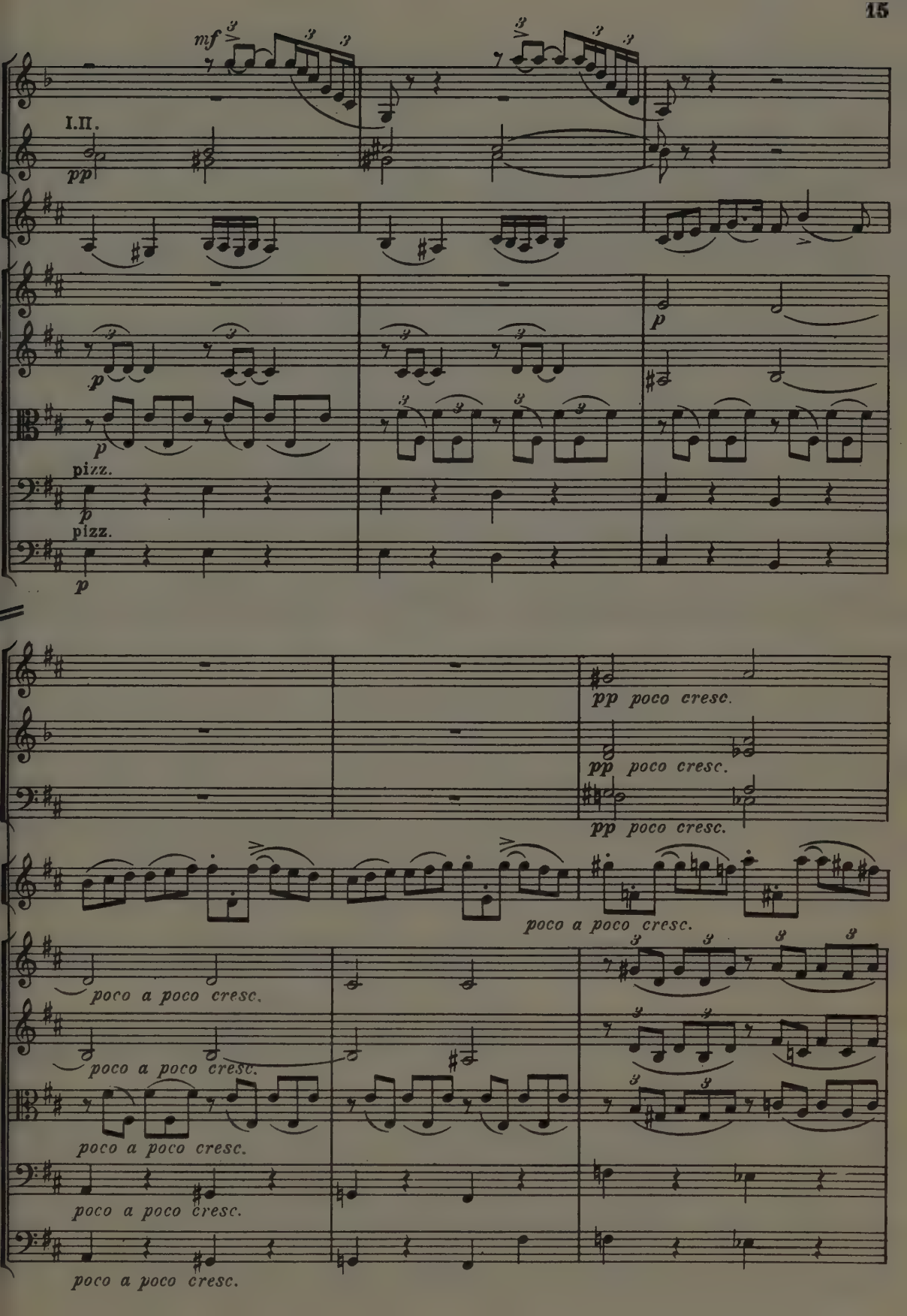

60
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.
f

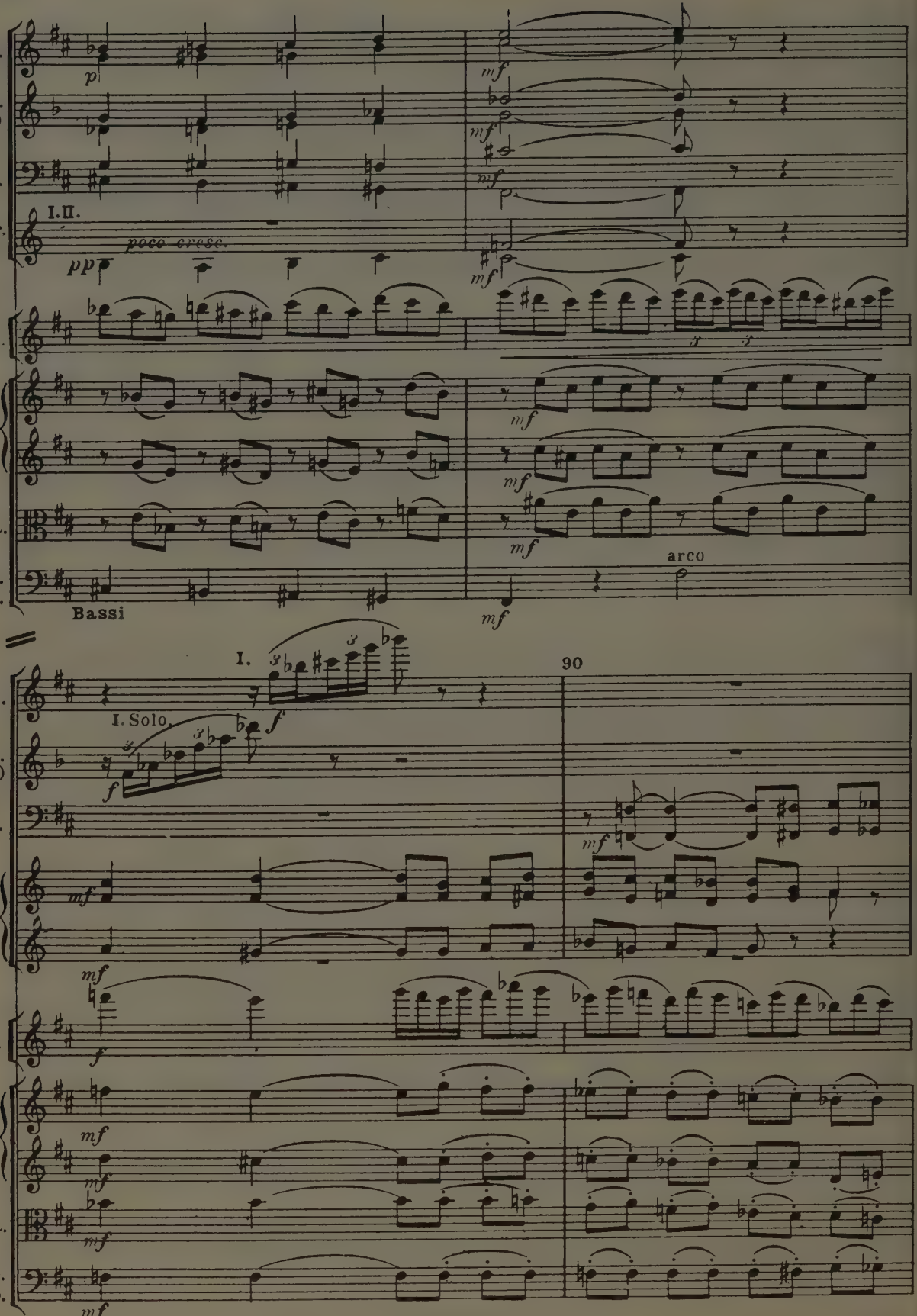


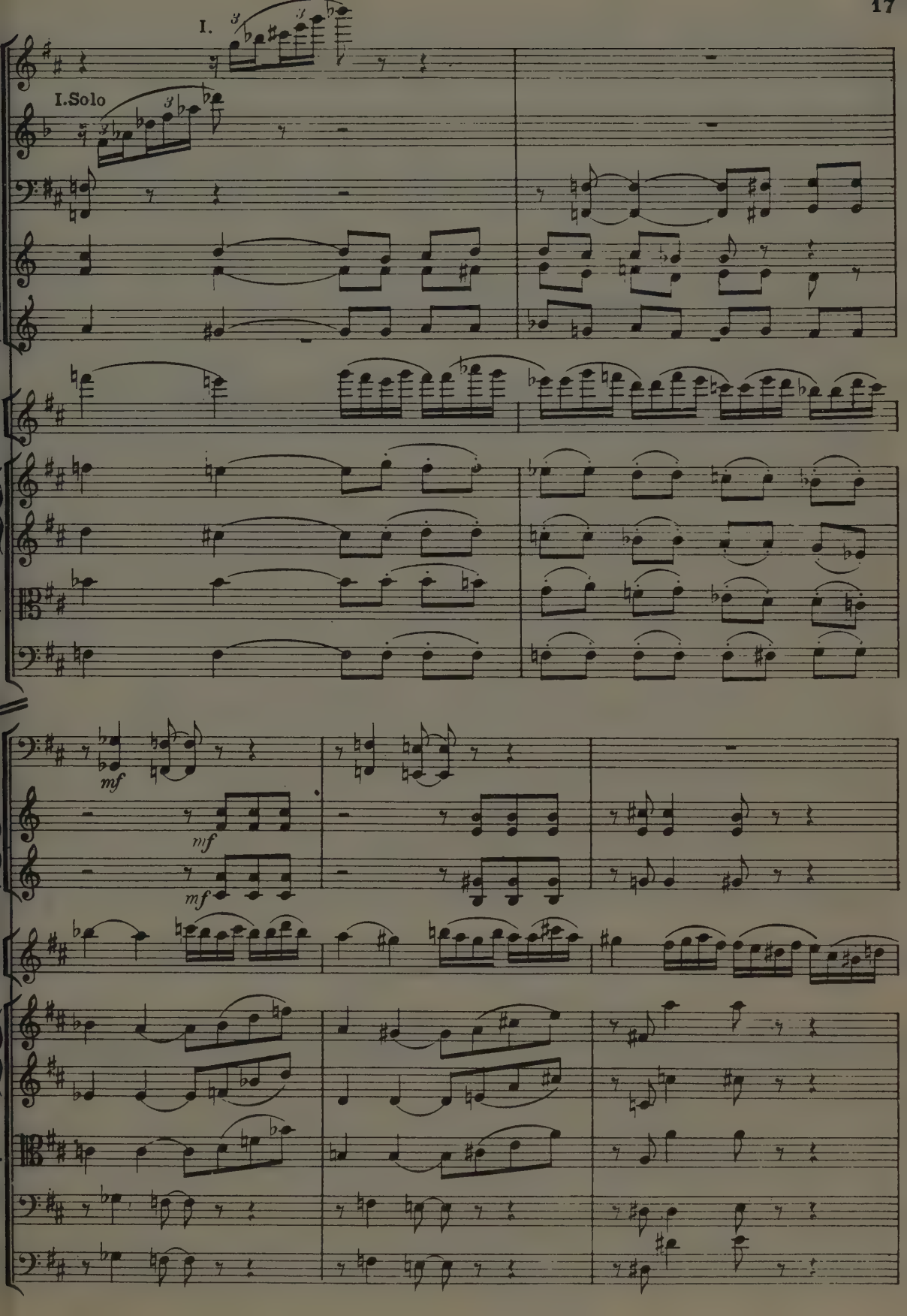

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
cresc.
Vl.
Vla.
Vc.
Cb.


dim.
dim.
dim.
dim.
dim.
70
dim.
p
con molto espr.
pp
pp
pp
pizz.
pp
pizz.
pp

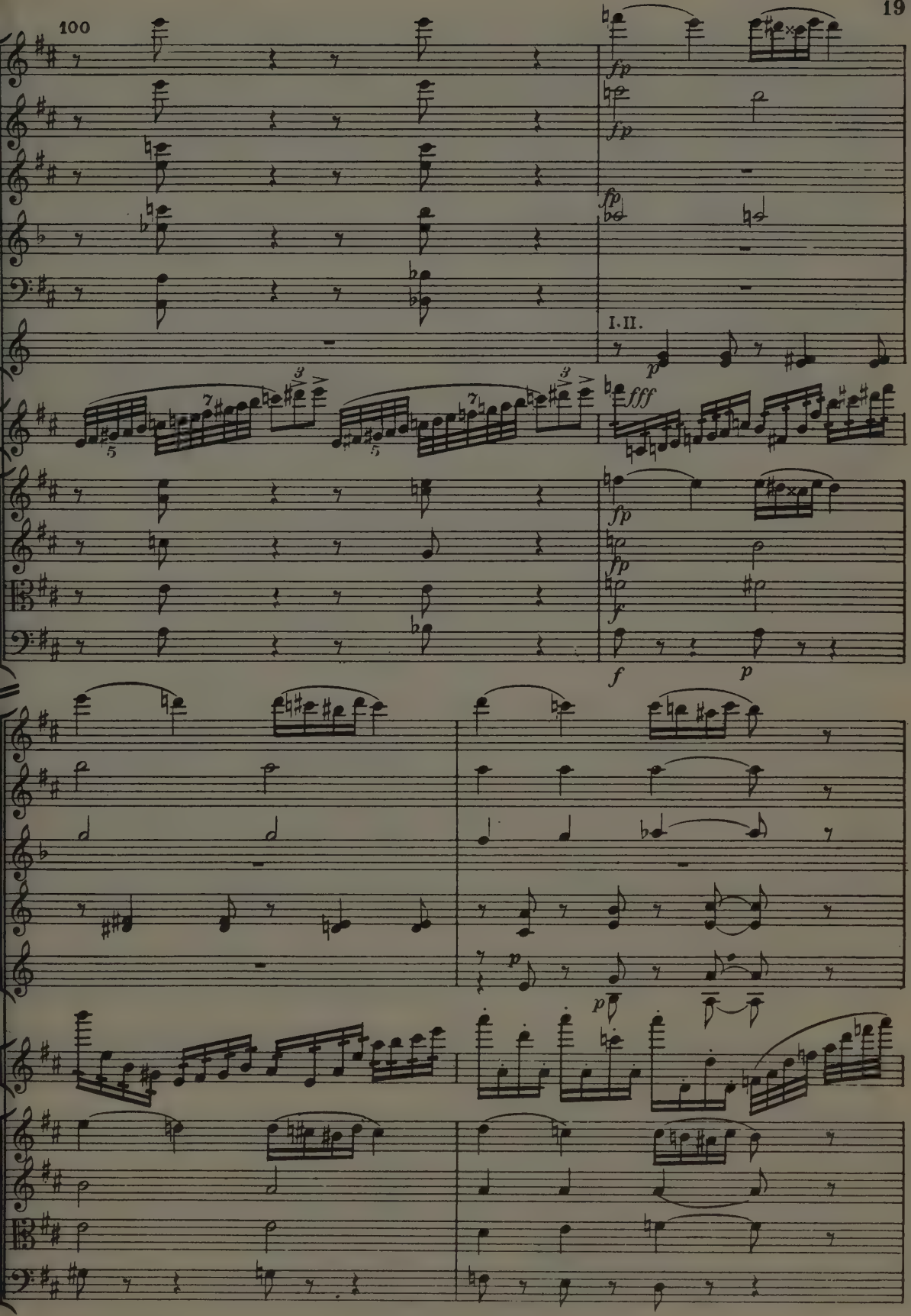

V.S.
Vl.
Vla.
Vc.
Cb.
arco
poco cresc.
pp
pp poco cresc.
arco
80
f

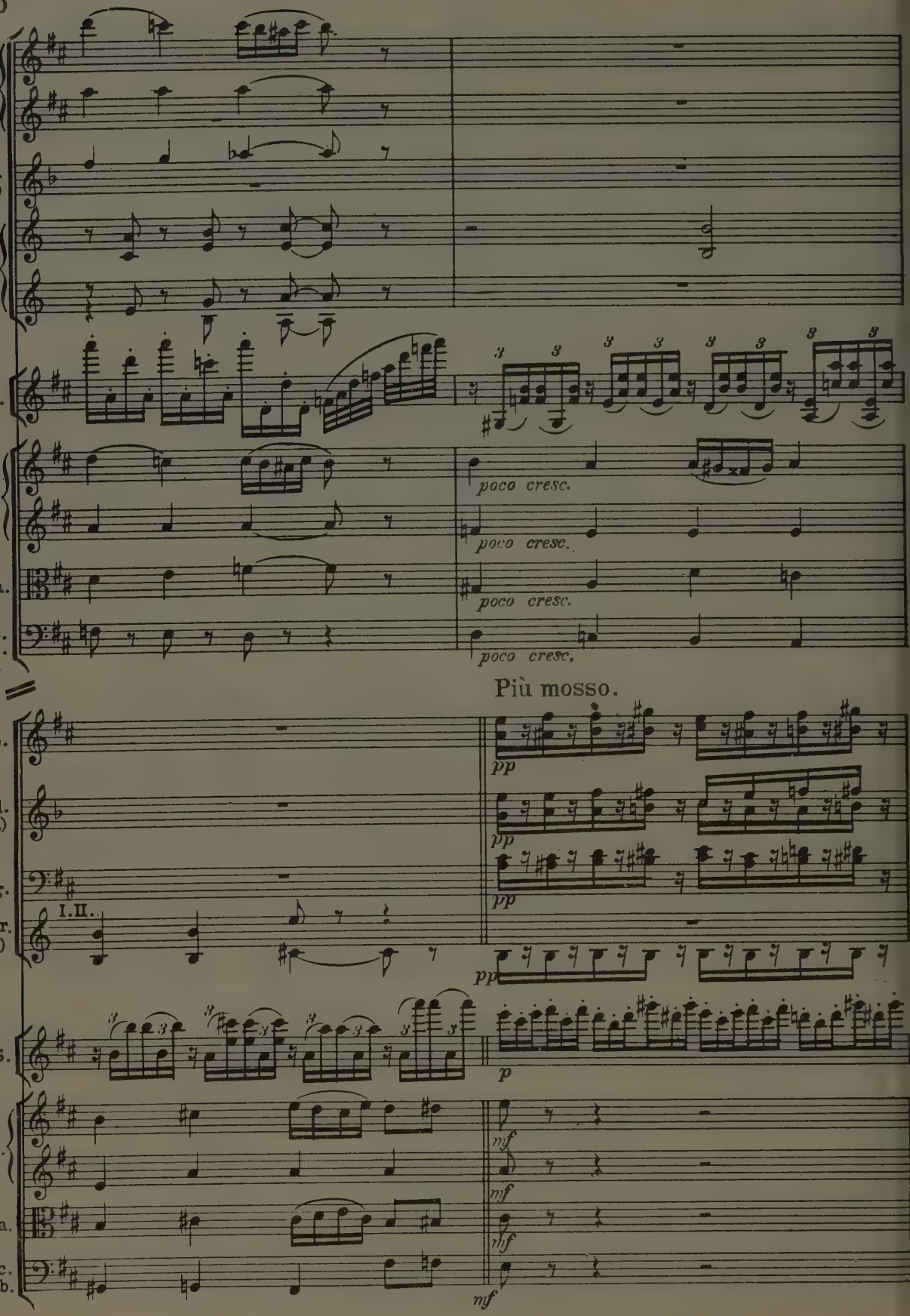

mf
I.II.
pp
p
pizz.
pizz.
pp poco cresc.
pp poco cresc.
pp poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.

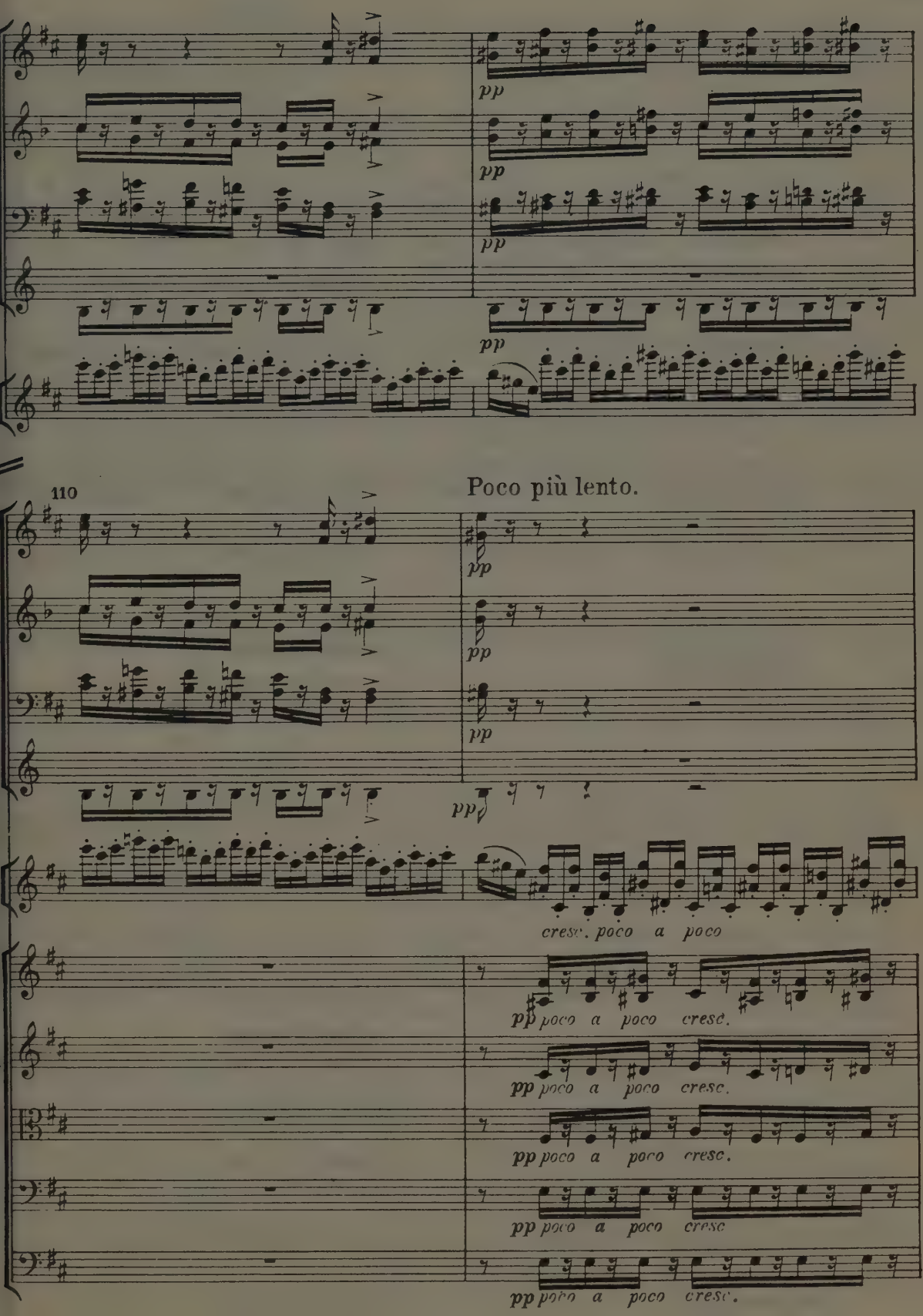

Ob.
Cl. (A)
Fg.
Cor. (F)
I.II.
poco cresc.
V.S.
Vl.
Vla.
Vc. Cb.
Bassi
arco
I.
90
Fl.
I. Solo
Cl. (A)
Fg.
Cor. (F)
V.S.
Vl.
Vla.
Vc. Cb.

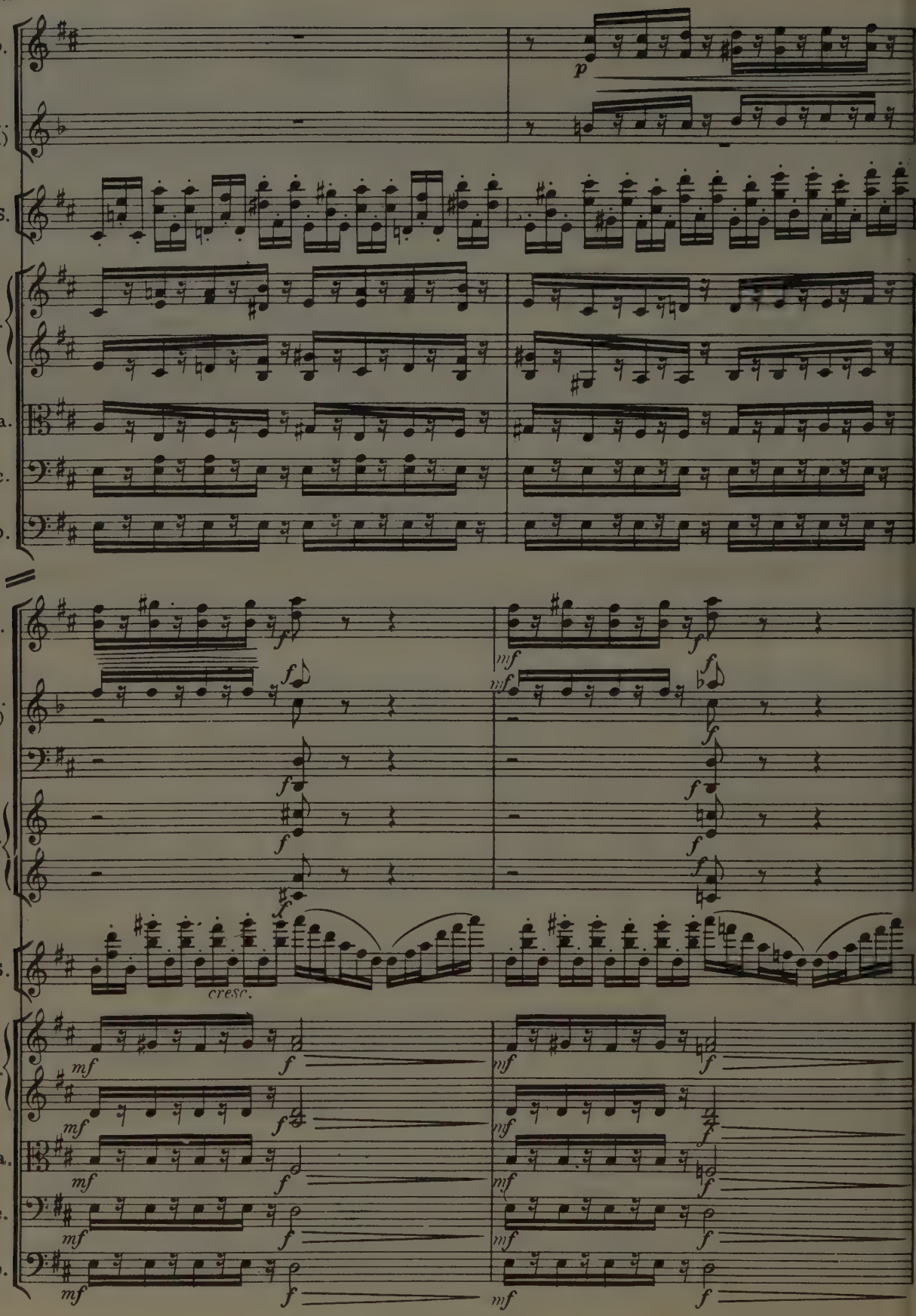

I.
I.Solo
mf
mf
mf

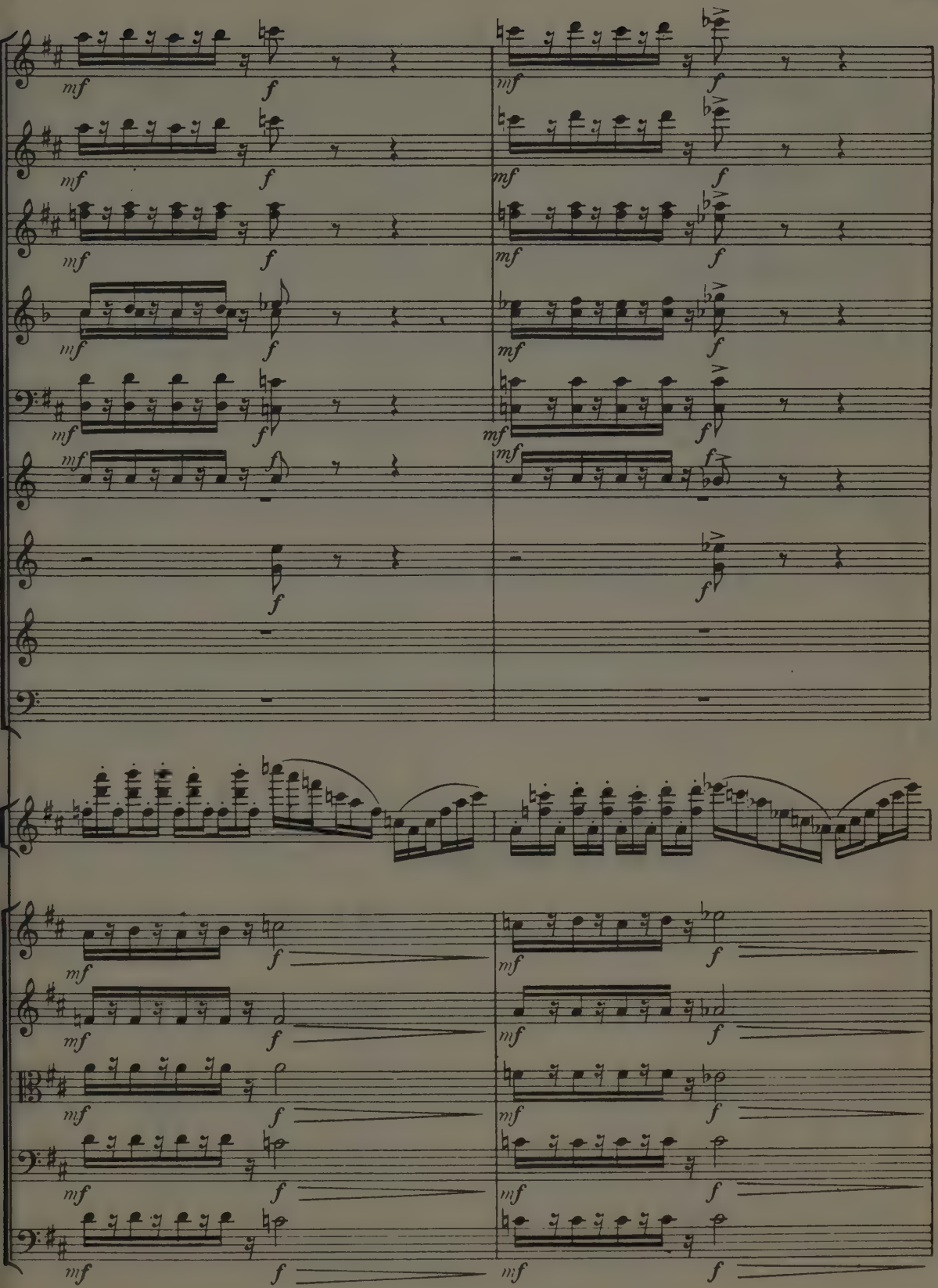
Fl.
Ob.
Cl. (A)
Fg.
V.S.
Vl.
Vla.
Vc. Cb.
Bassi

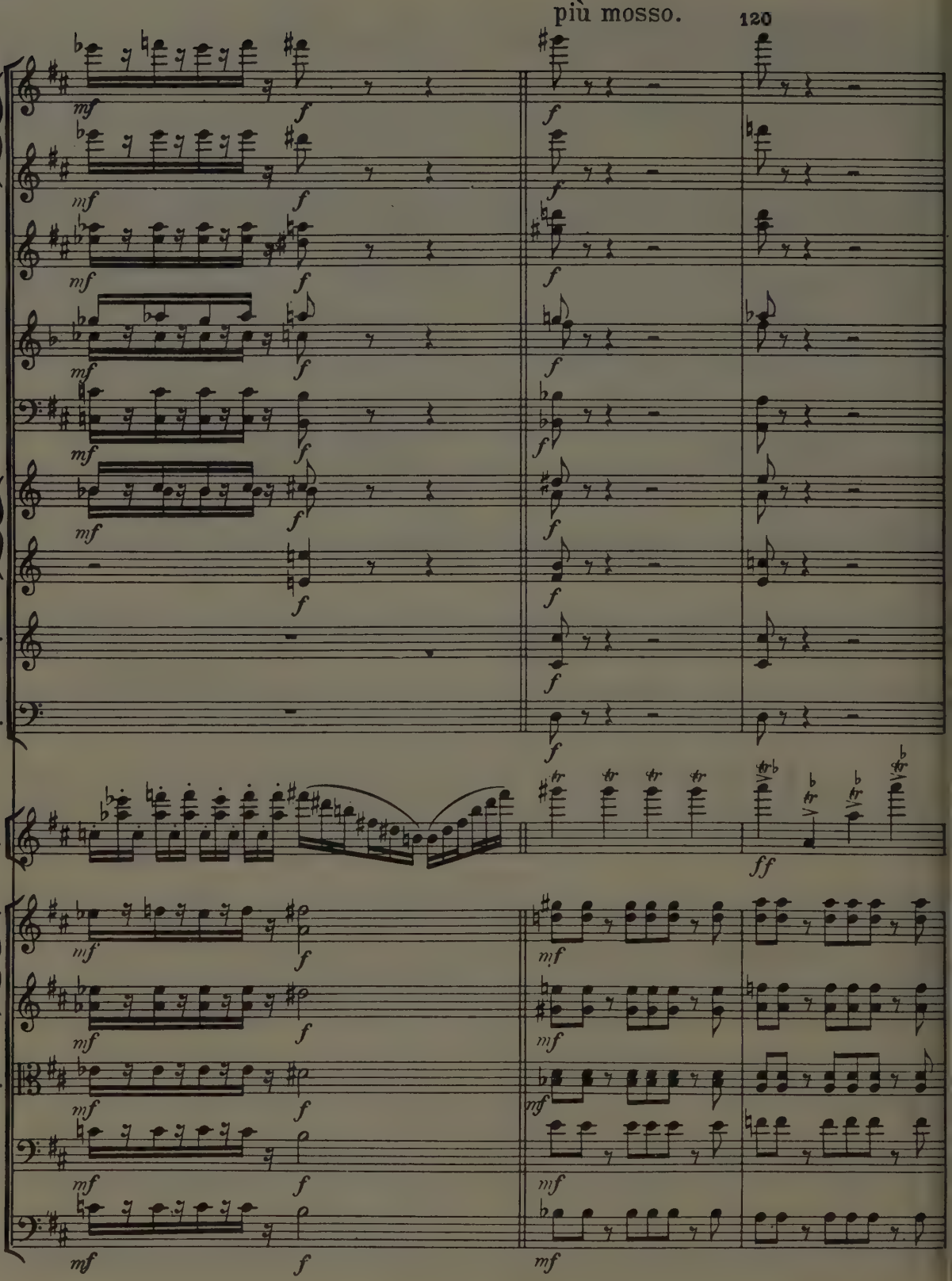

100
I. II.

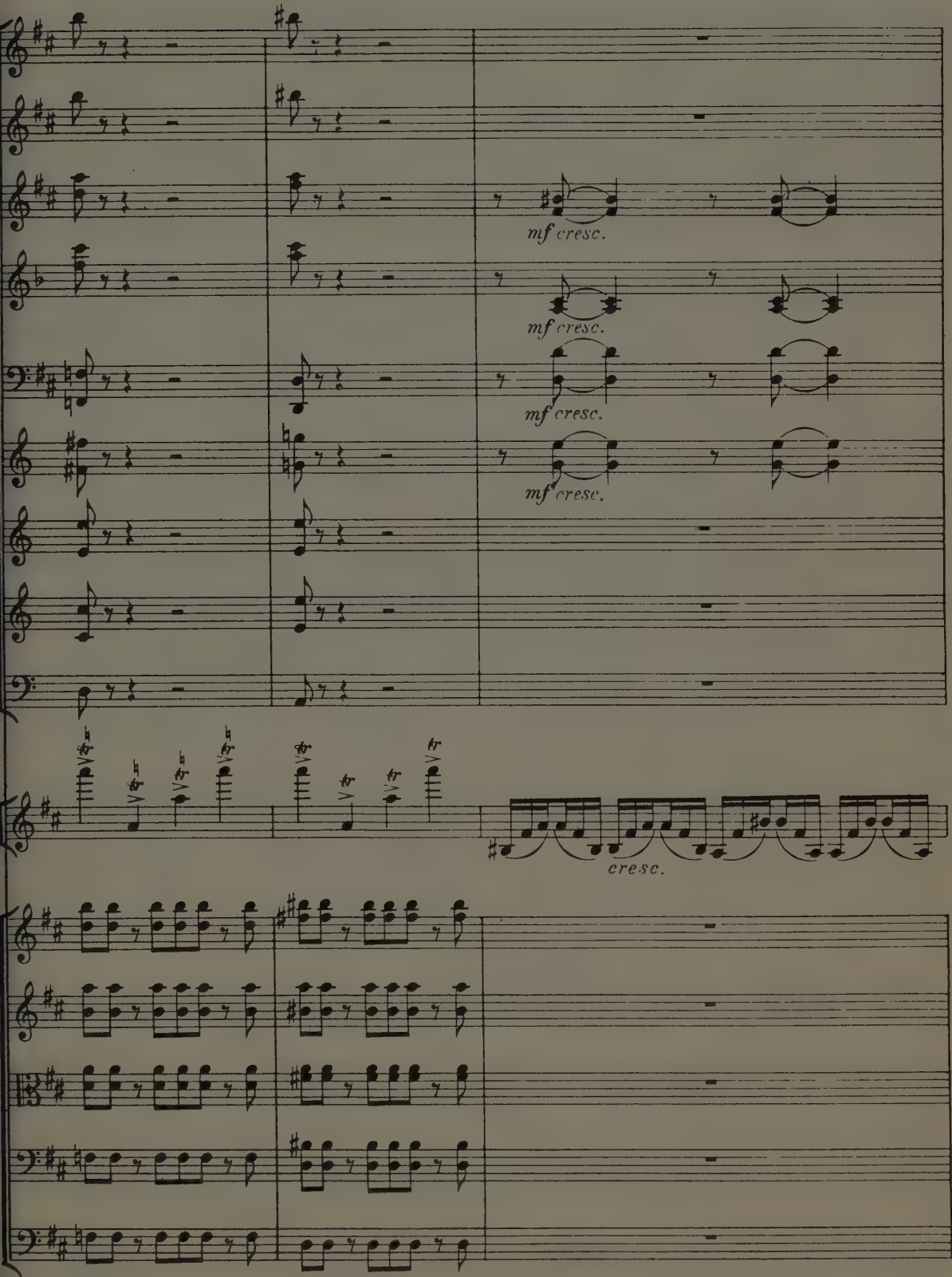

Fl.
Cl. (A)
Cor. (F)
V.S.
Vl.
Vla.
Vc. Cb.
poco cresc.
poco cresc.
poco cresc.
poco cresc.
Più mosso.
Ob.
Cl. (A)
Fg.
Cor. (F)
I. II.
V.S.
Vl.
Vla.
Vc. Cb.
pp
pp
pp
pp
p
mf
mf
mf
mf

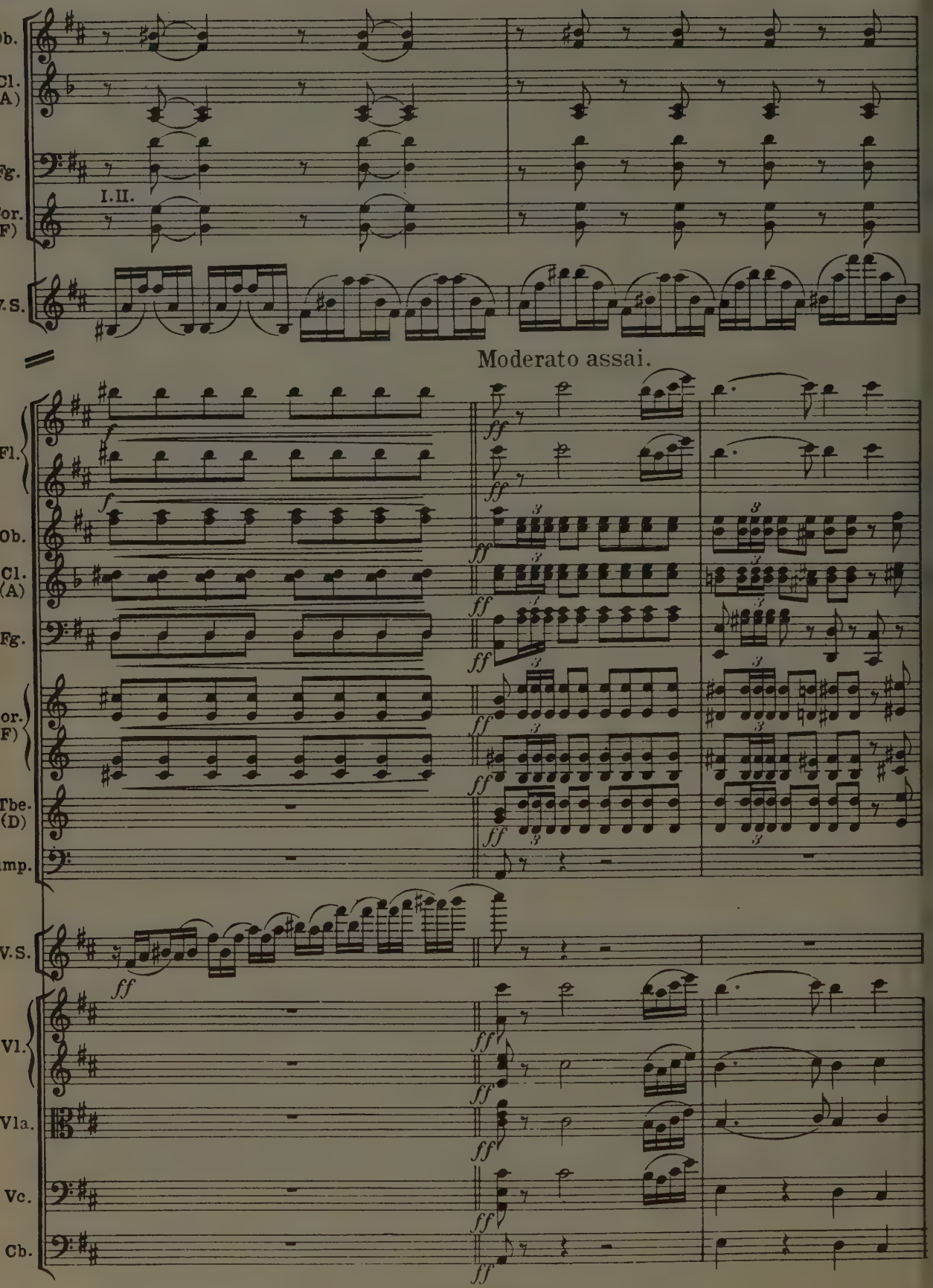

110
Poco più lento.
pp
cresc. poco a poco
pp poco a poco cresc.

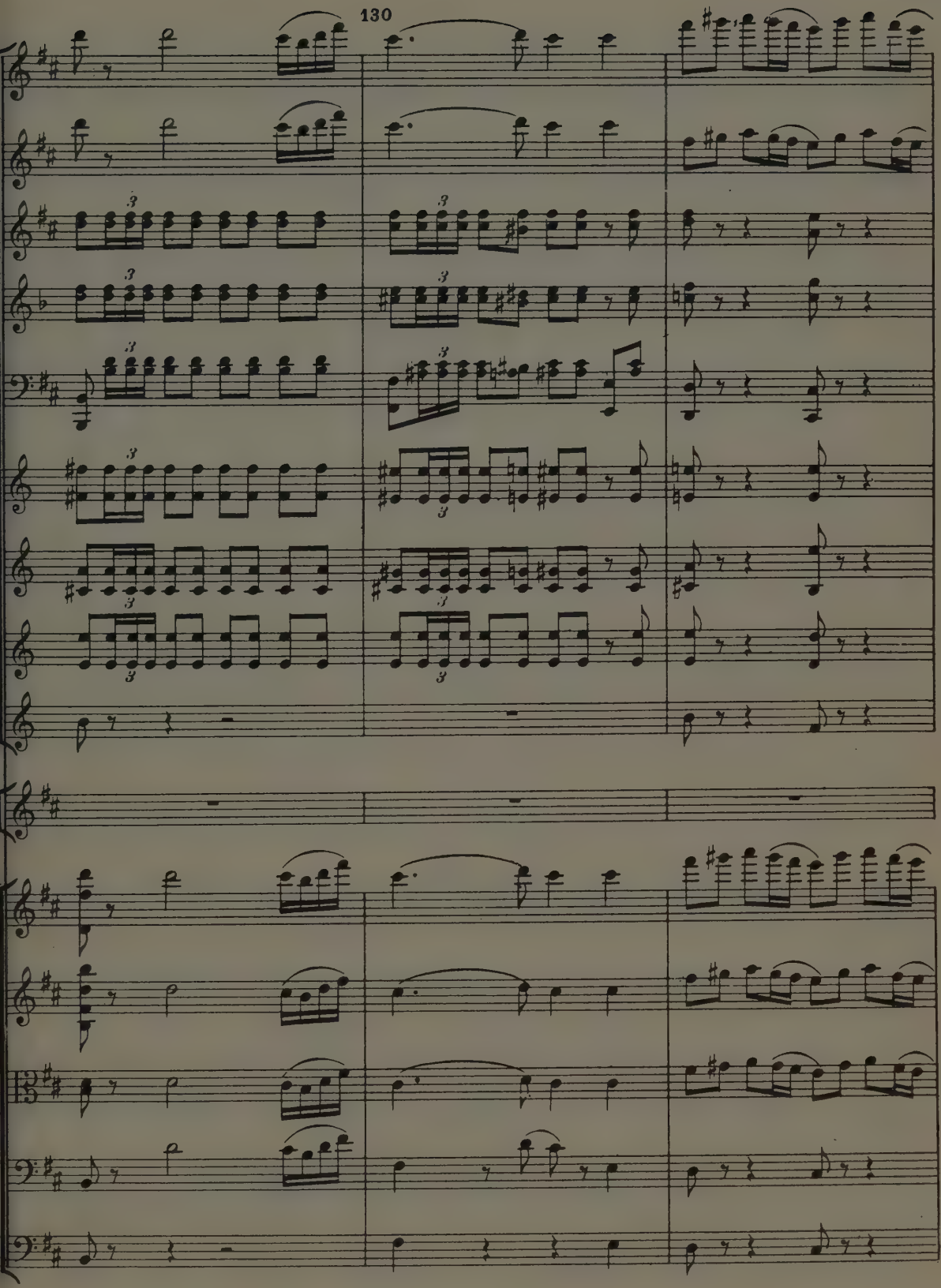

Ob.
Cl. (A)
V. S.
Vl.
Vla.
Vc.
Cb.
Fg
Cor. (F)
cresc.

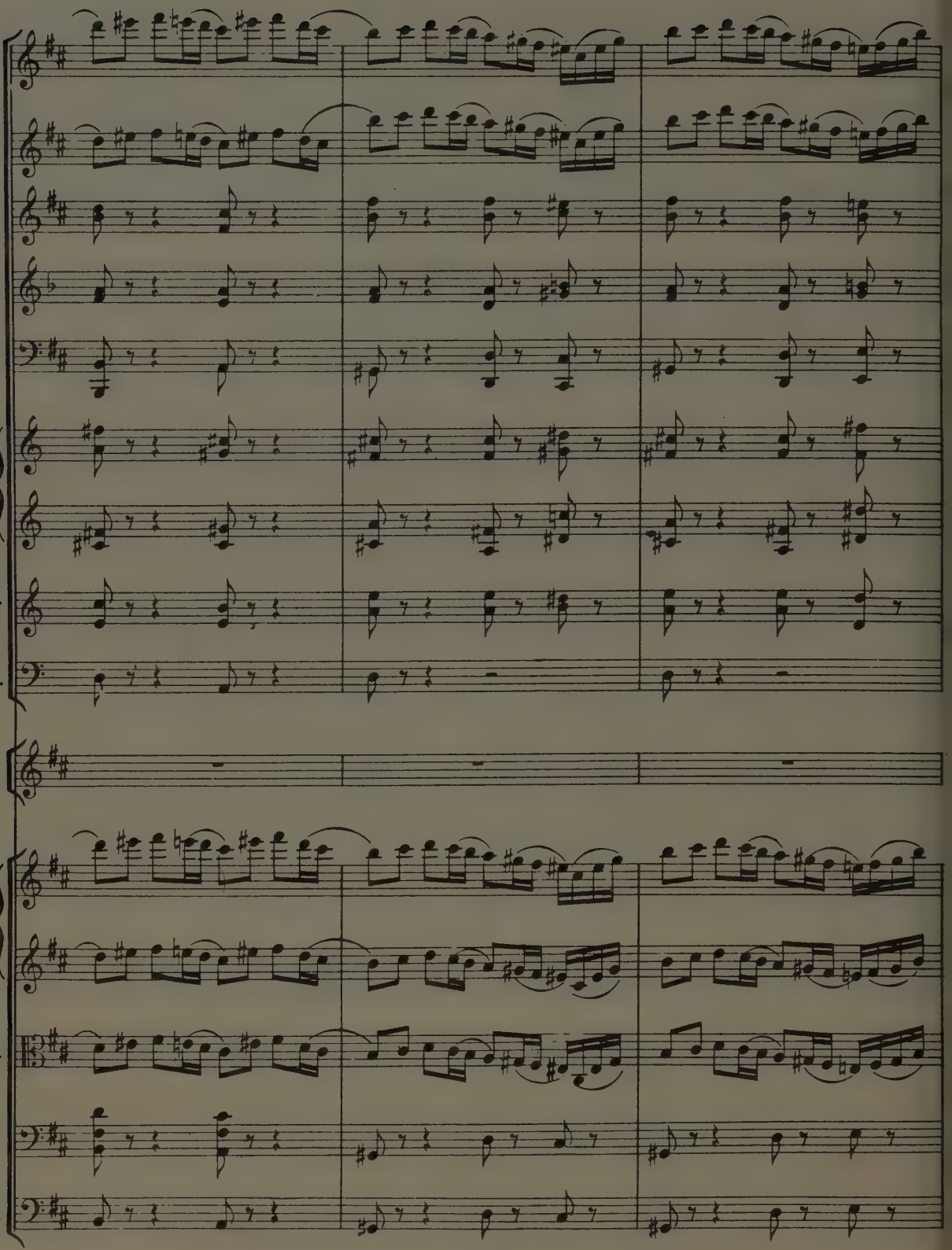

mf
f

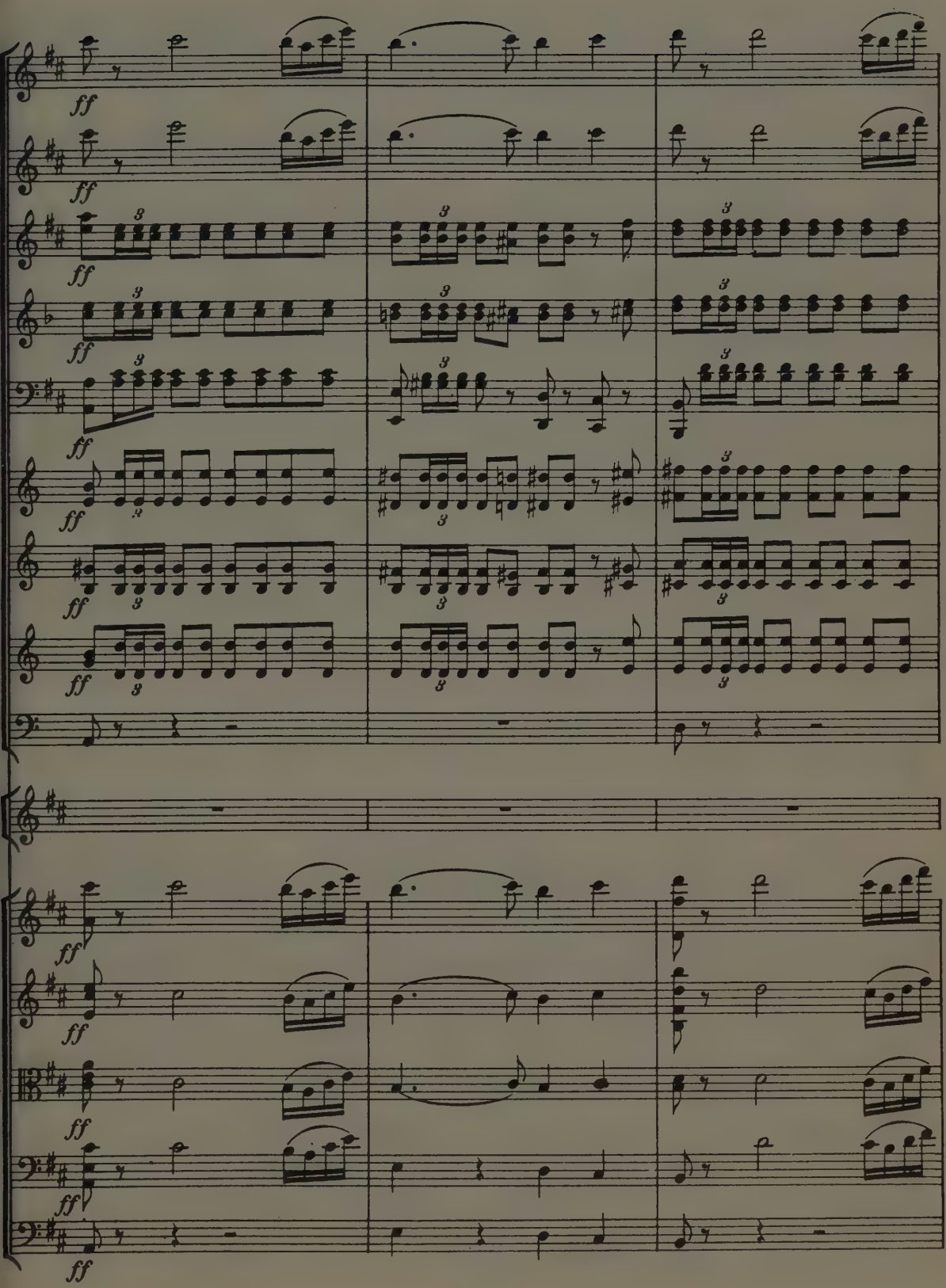

più mosso.
120
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.
mf
f
ff

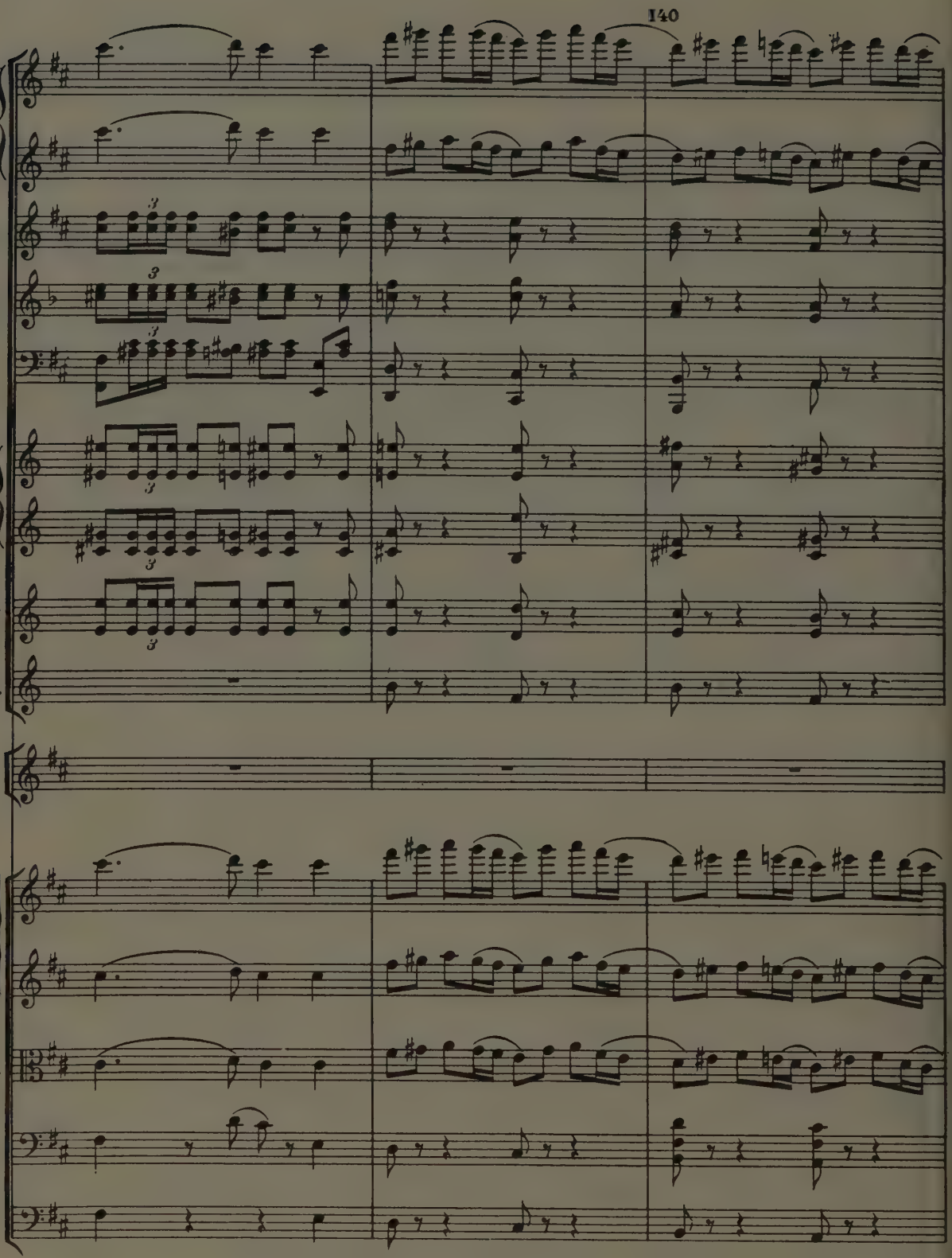

mf cresc.
mf cresc.
mf cresc.
mf cresc.
cresc.

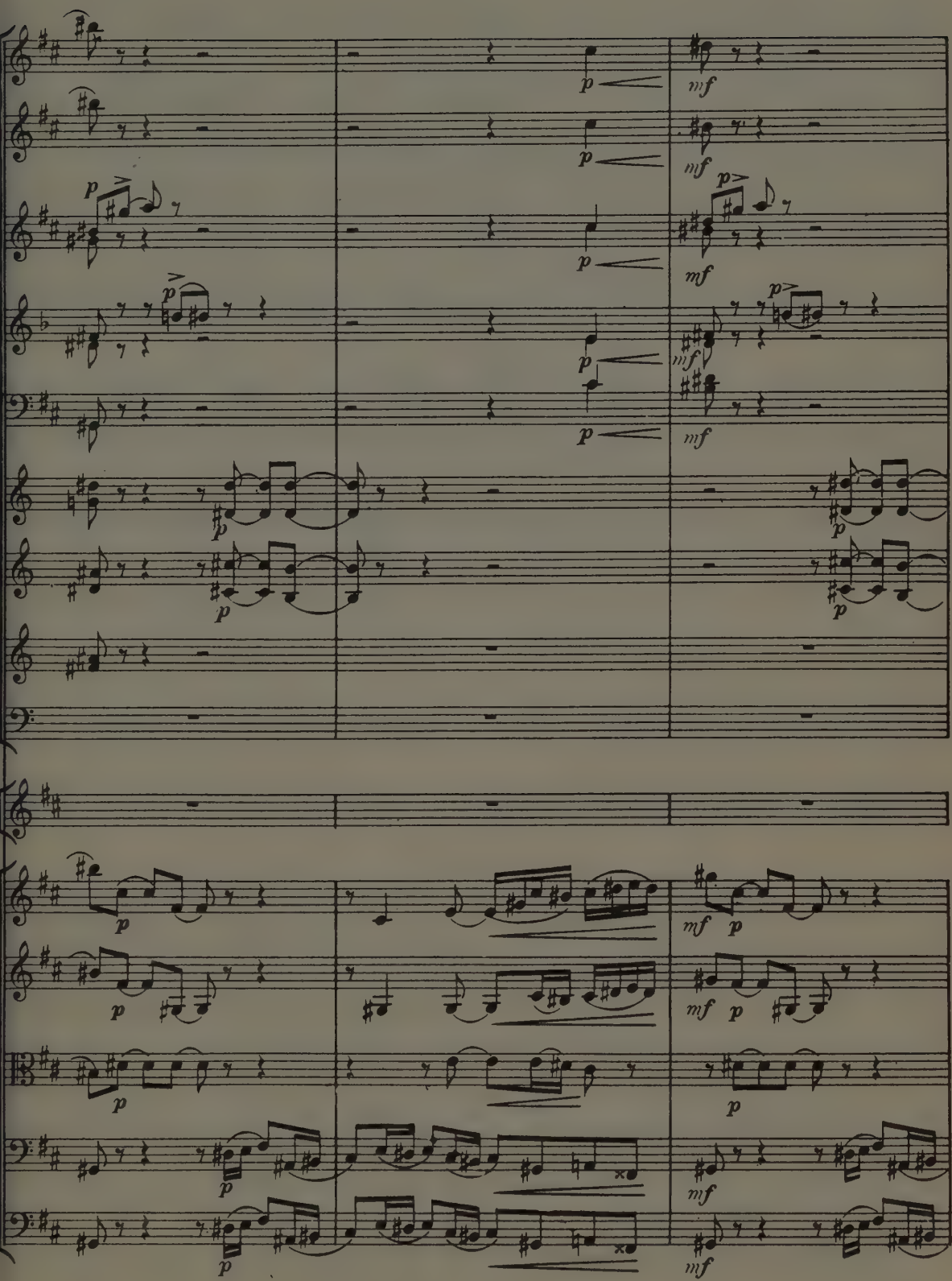

Ob.
Cl. (A)
Fg.
I.II.
Cor. (F)
V.S.
Moderato assai.
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.

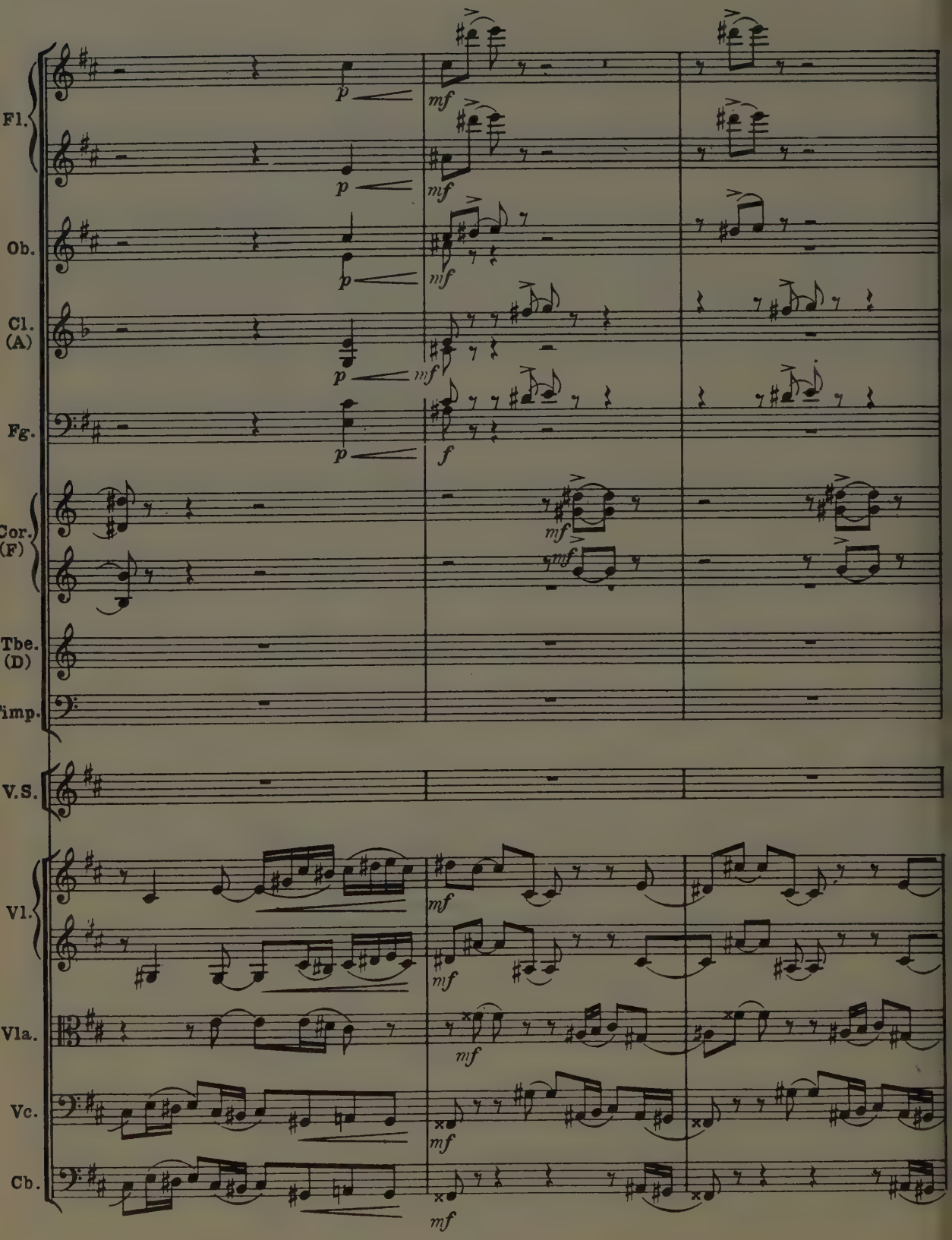

130

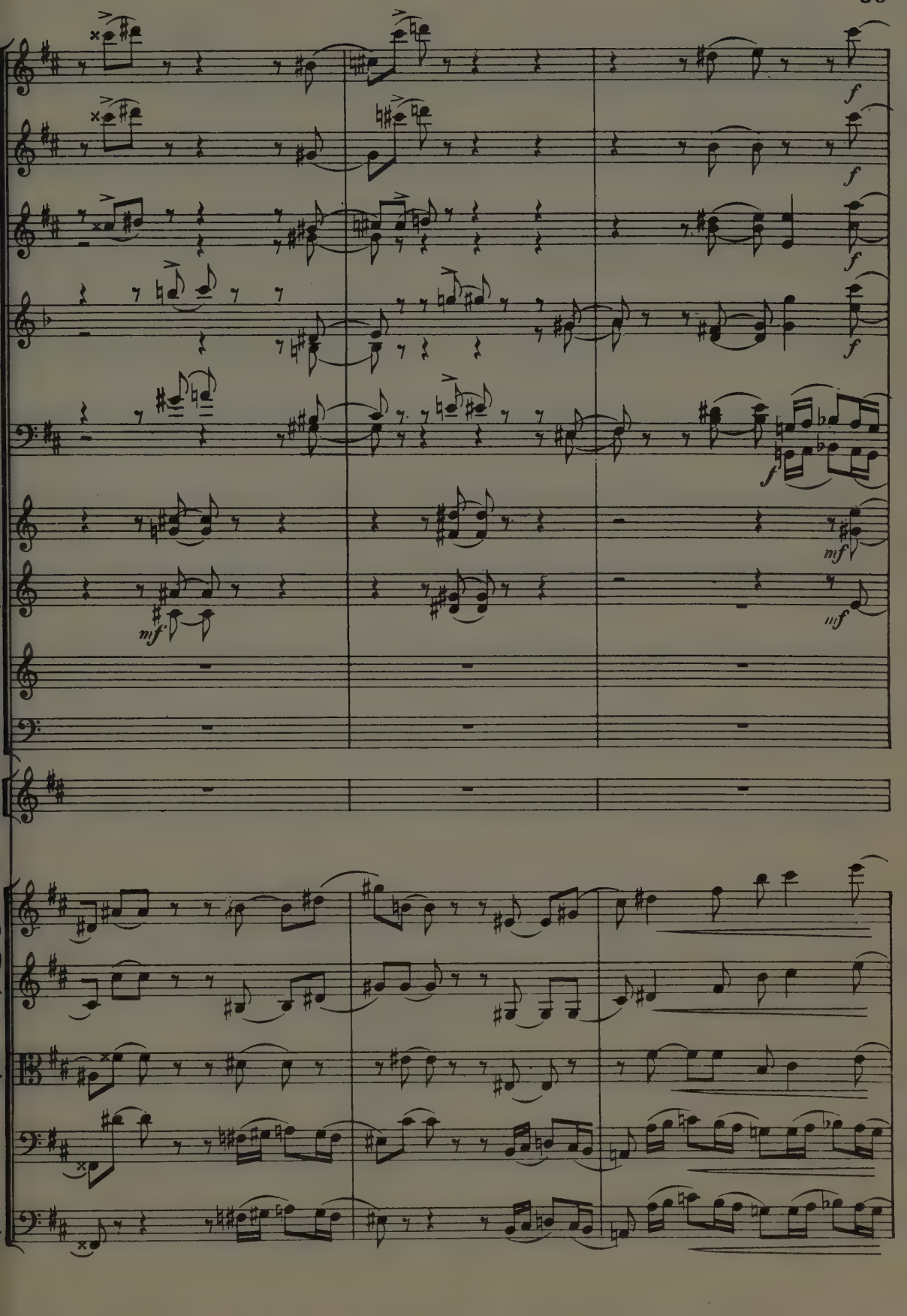

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V. S.
Vl.
Vla.
Vc.
Cb.

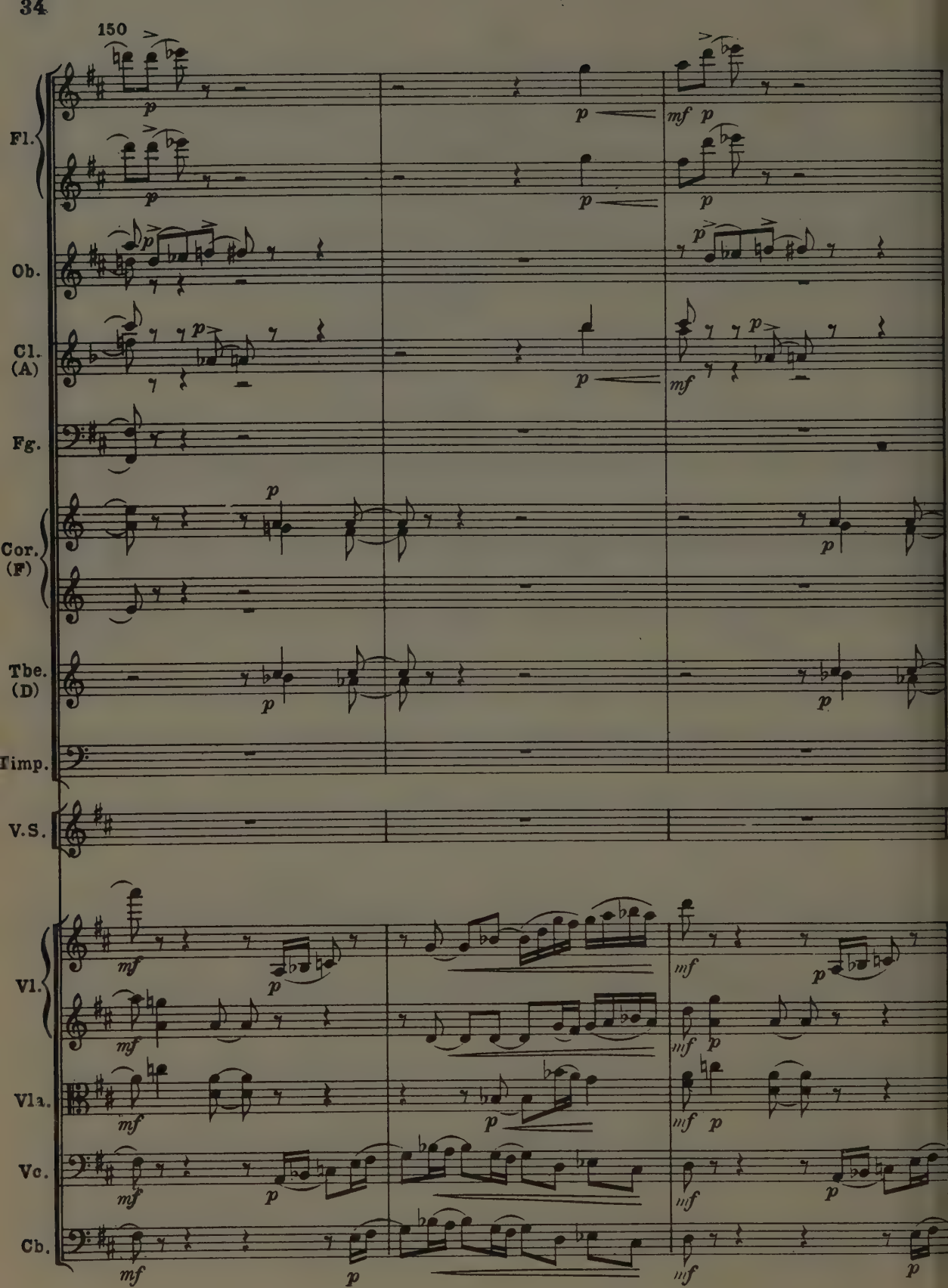

ff
3

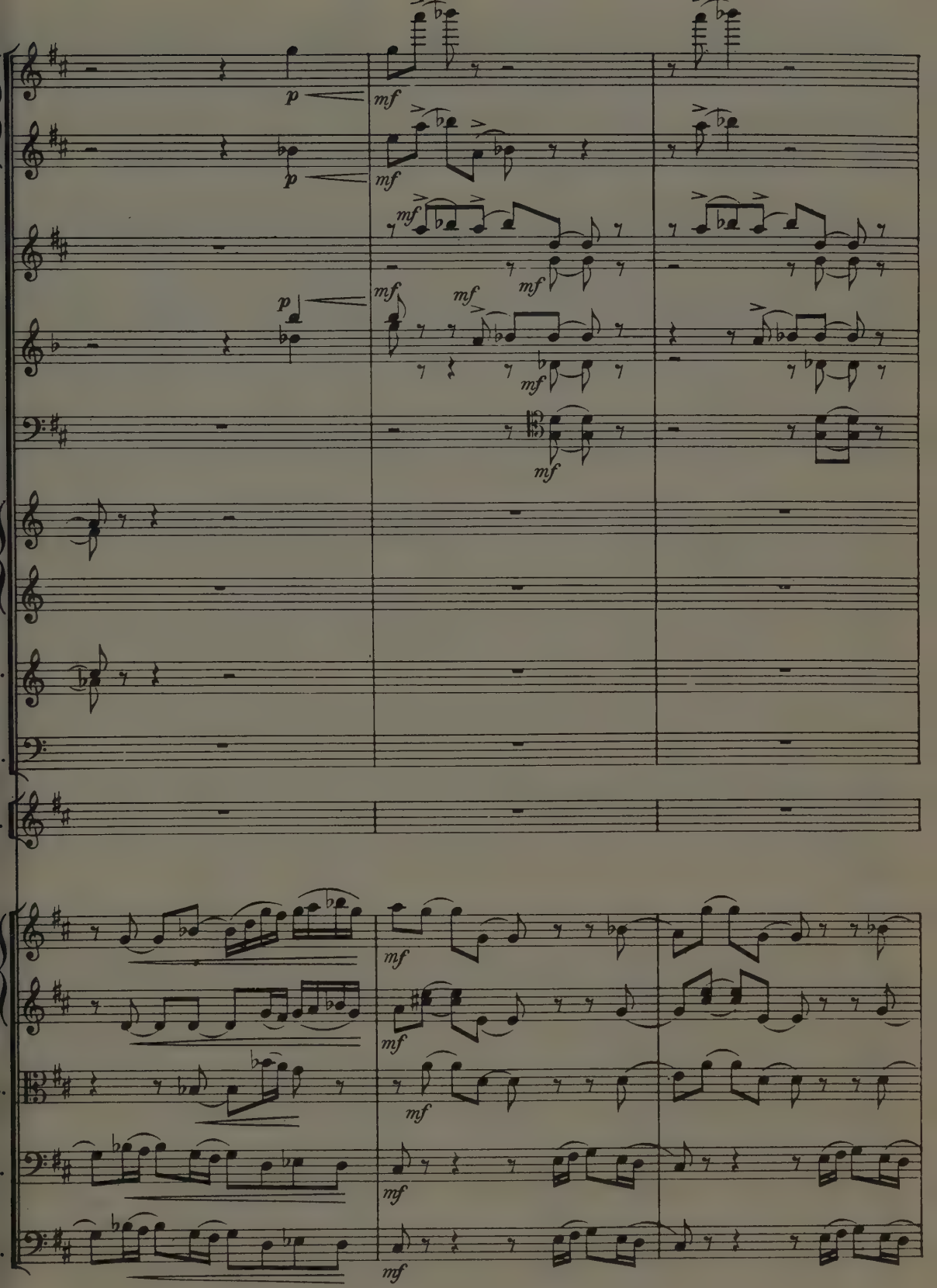

140
Fl.
Ob.
Cl. (A)
Fg.
Hor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.

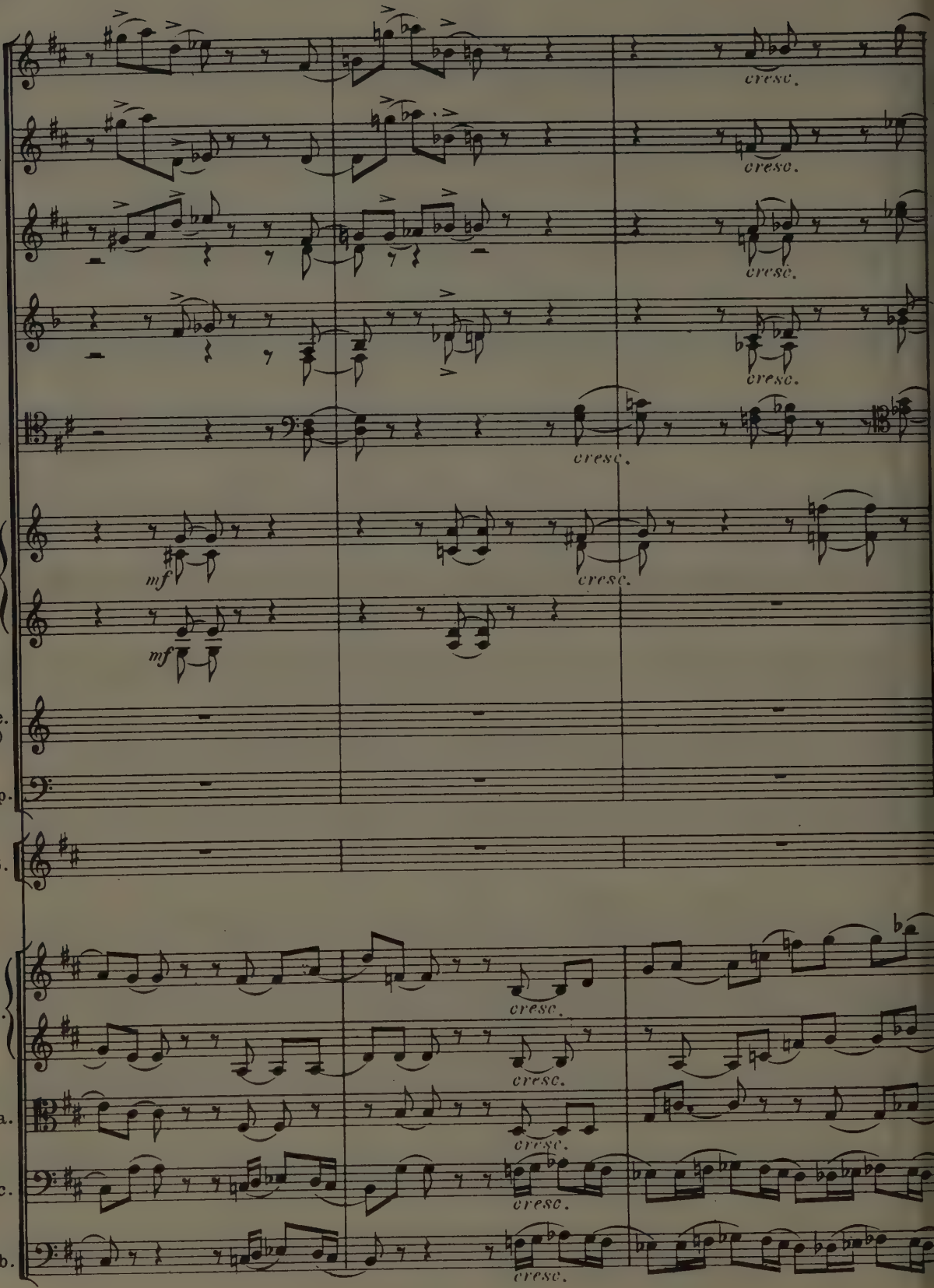

p
mf

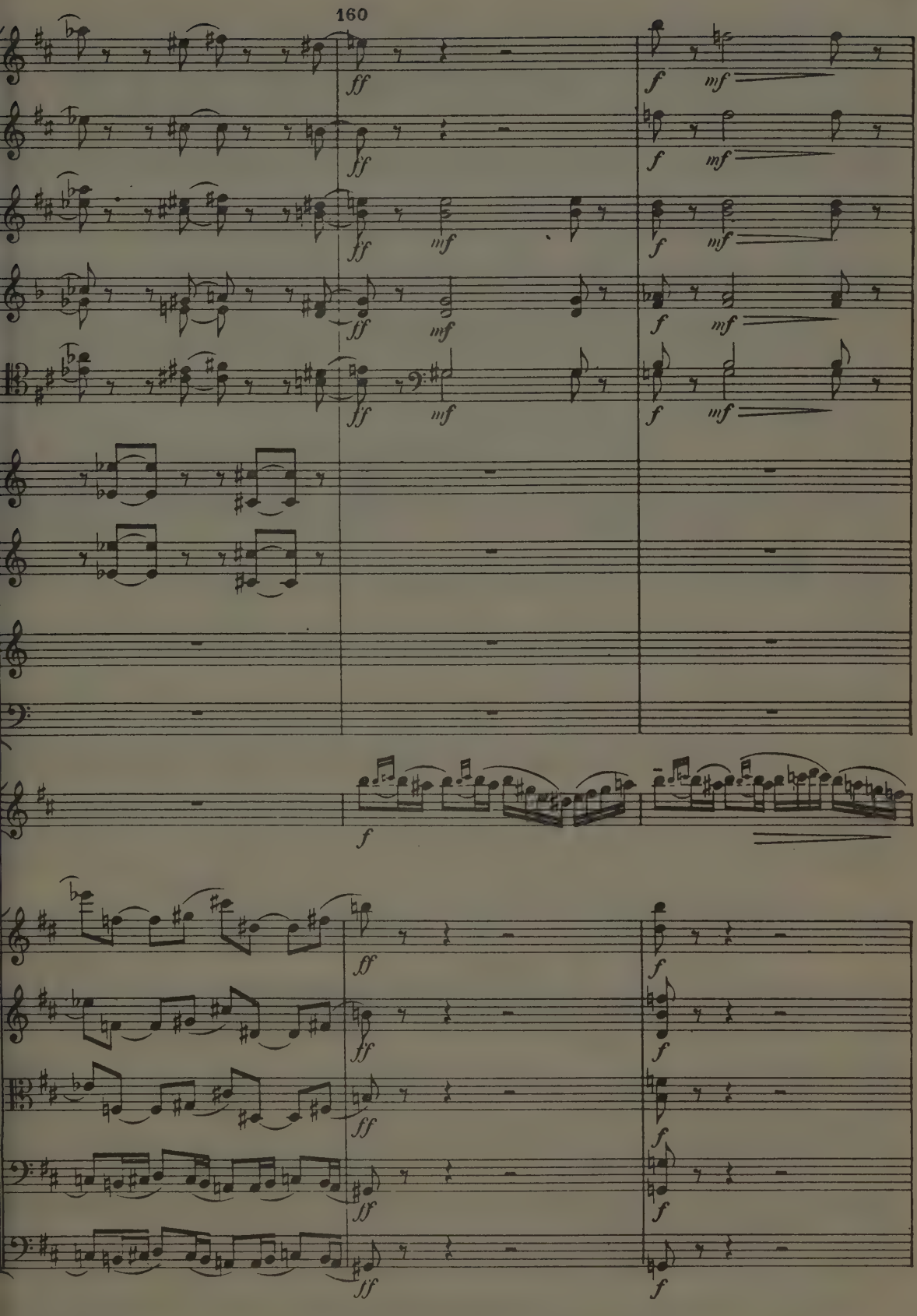

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.
p
mf
f


f
f
f
f
f
mf
mf
mf

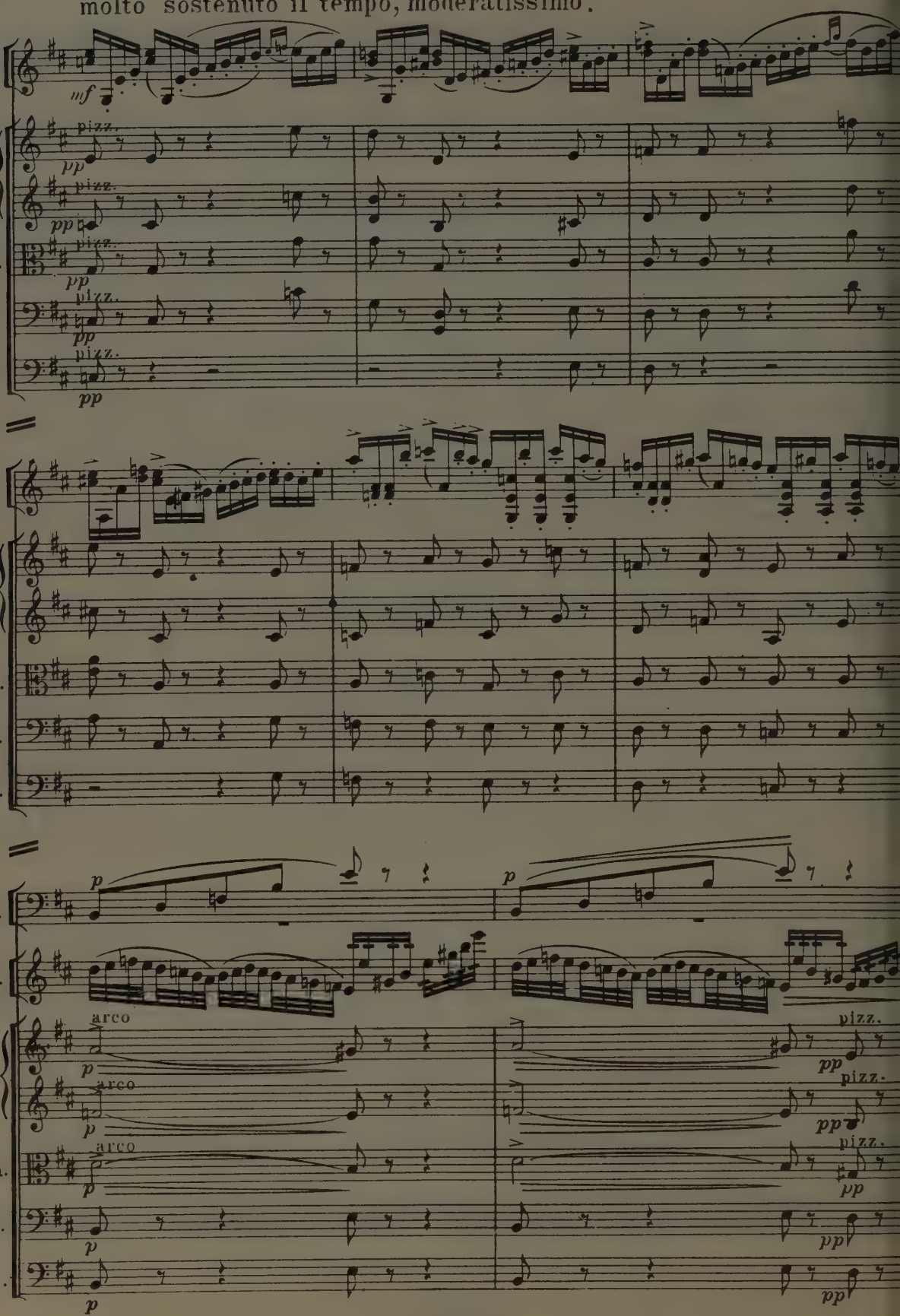

150
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.

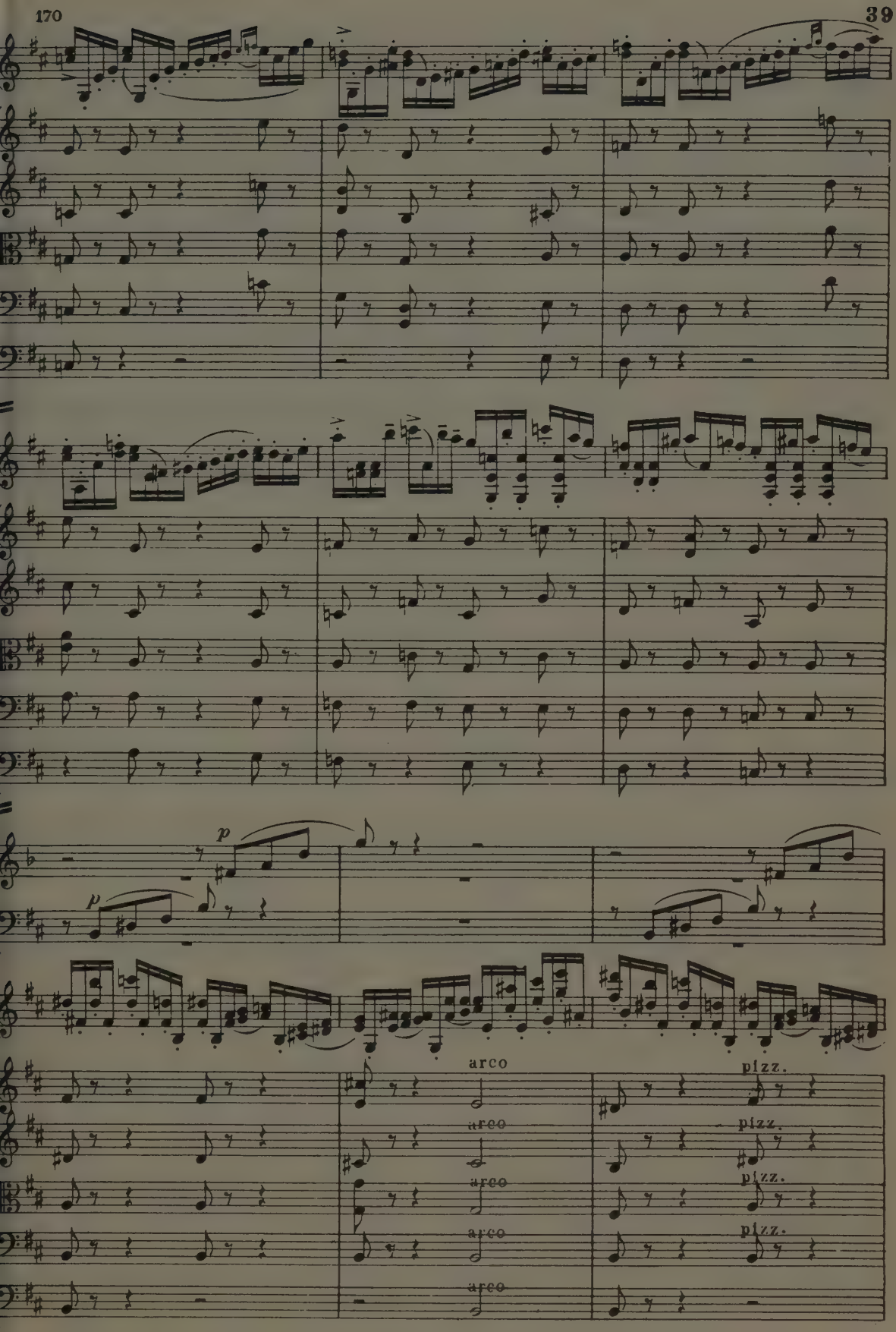

p
mf
p
mf
mf
mf
mf
p
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

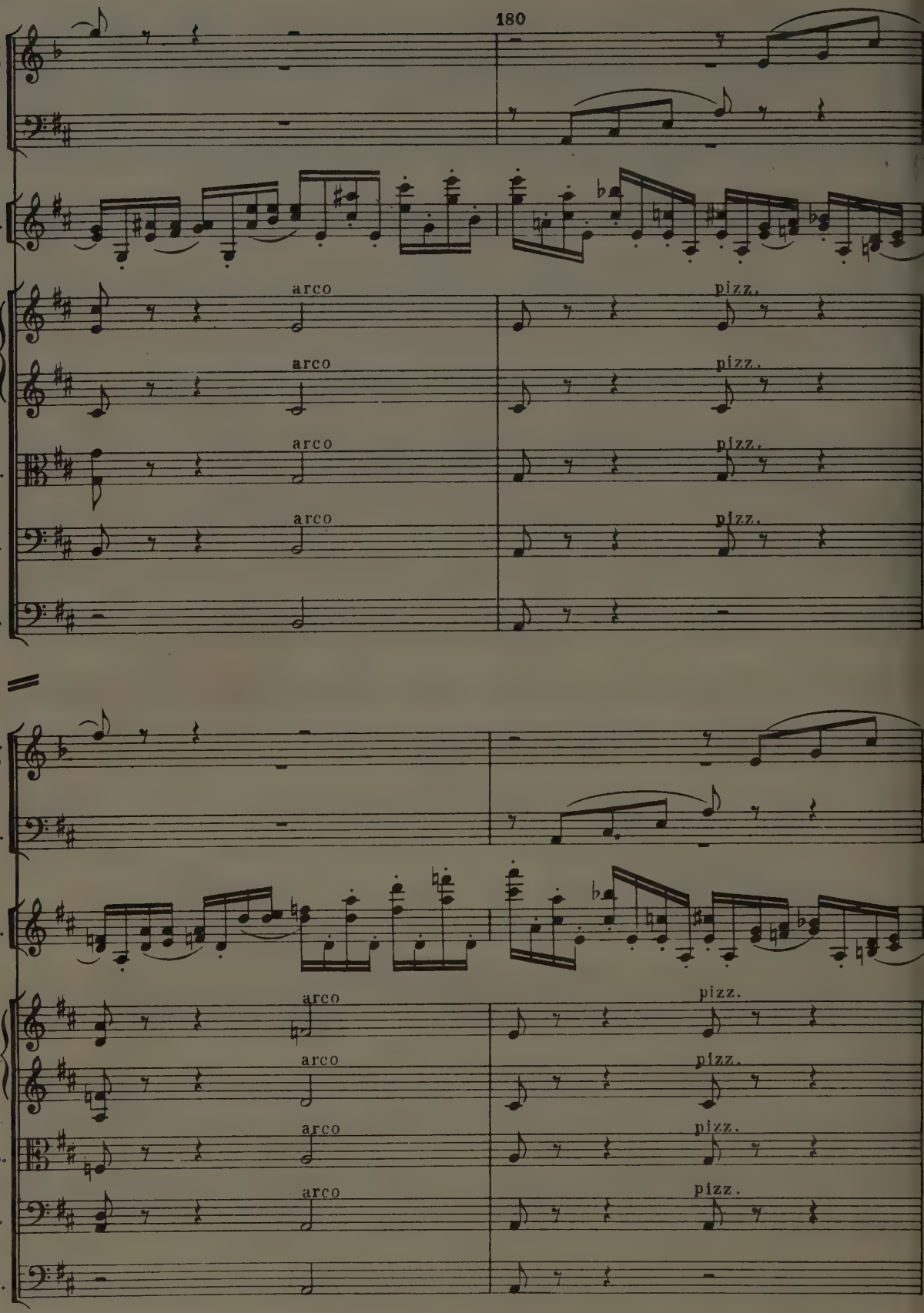

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.
cresc.
mf

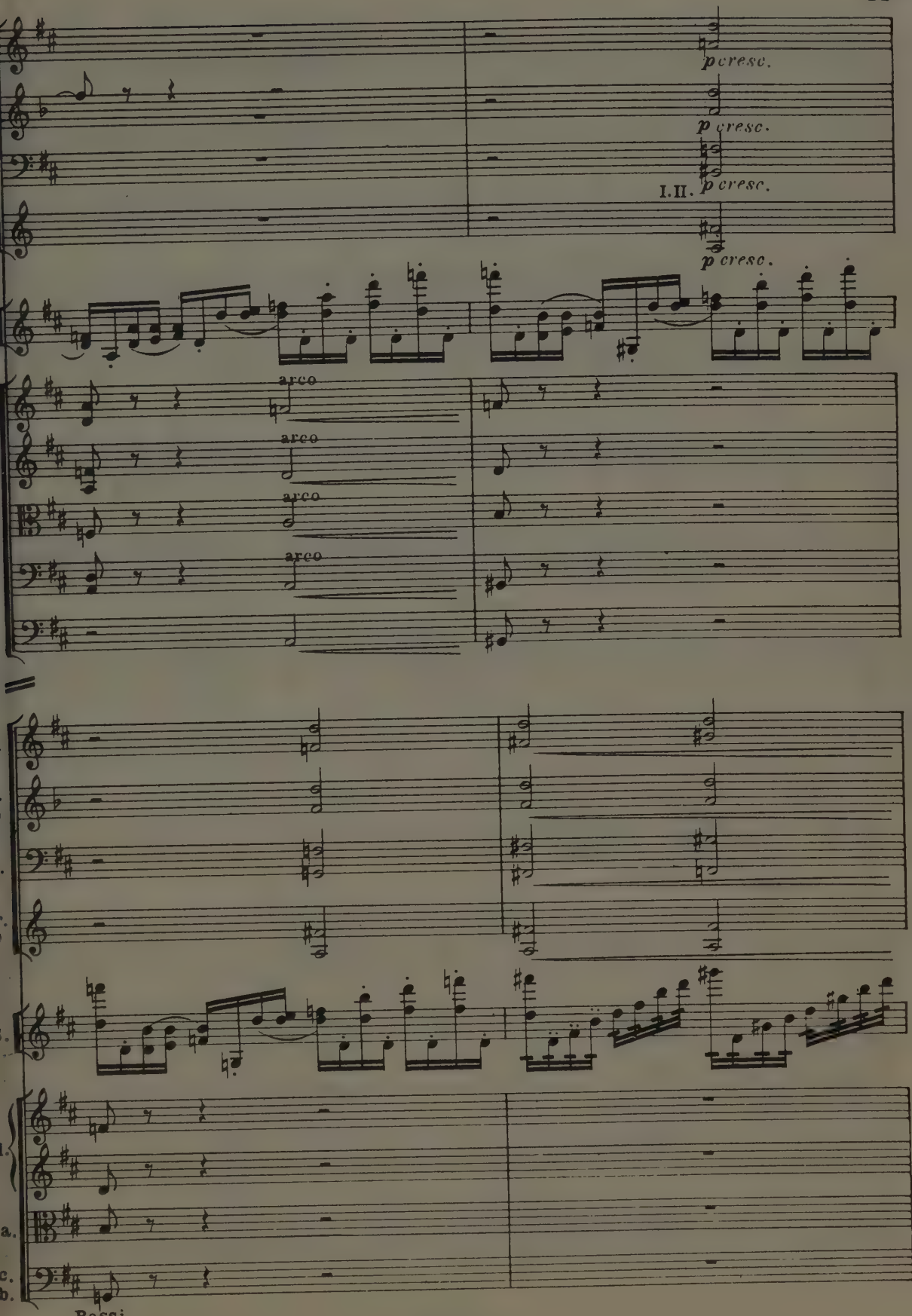

160
ff
mf
f

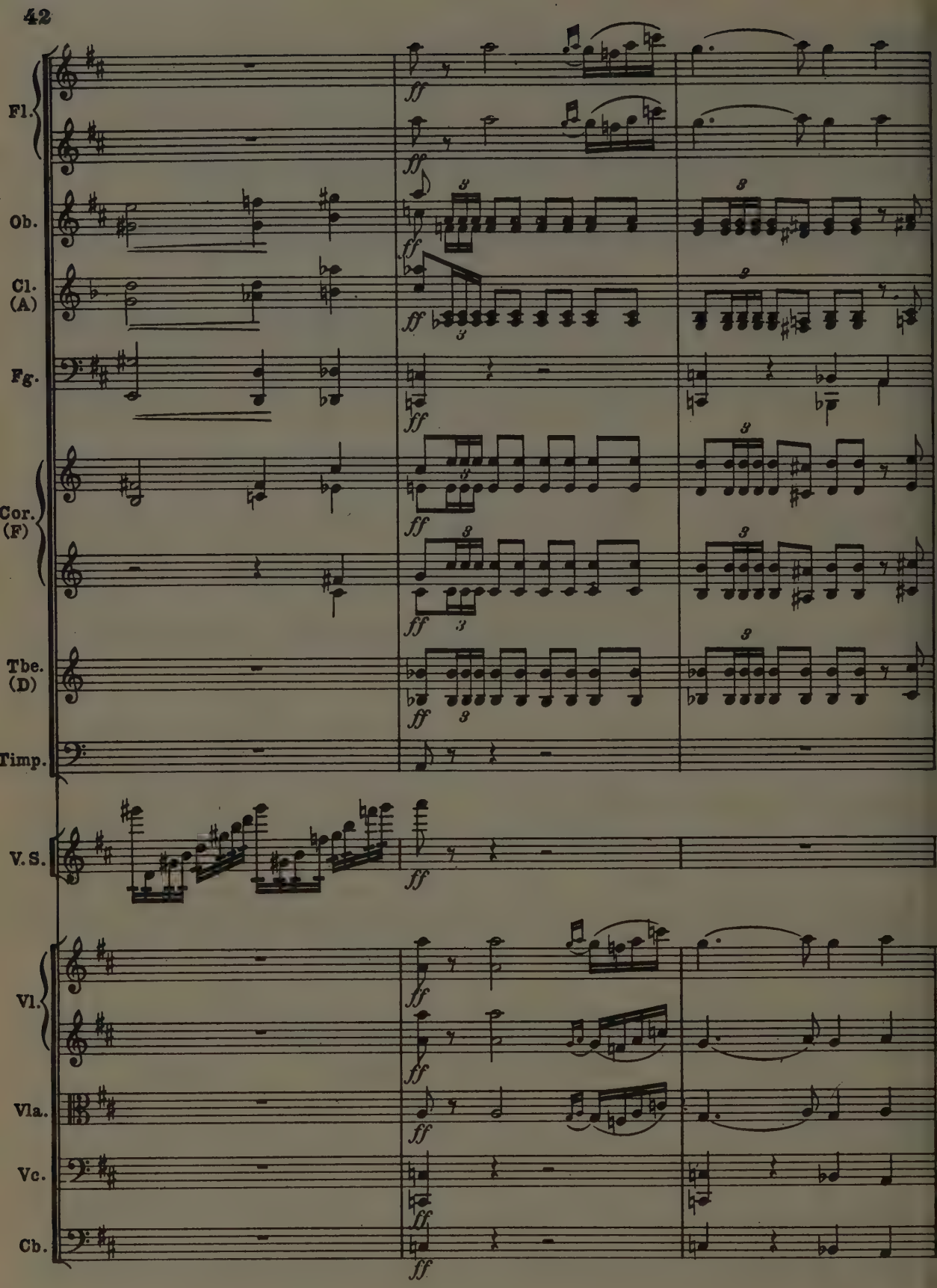
molto sostenuto il tempo, moderatissimo.

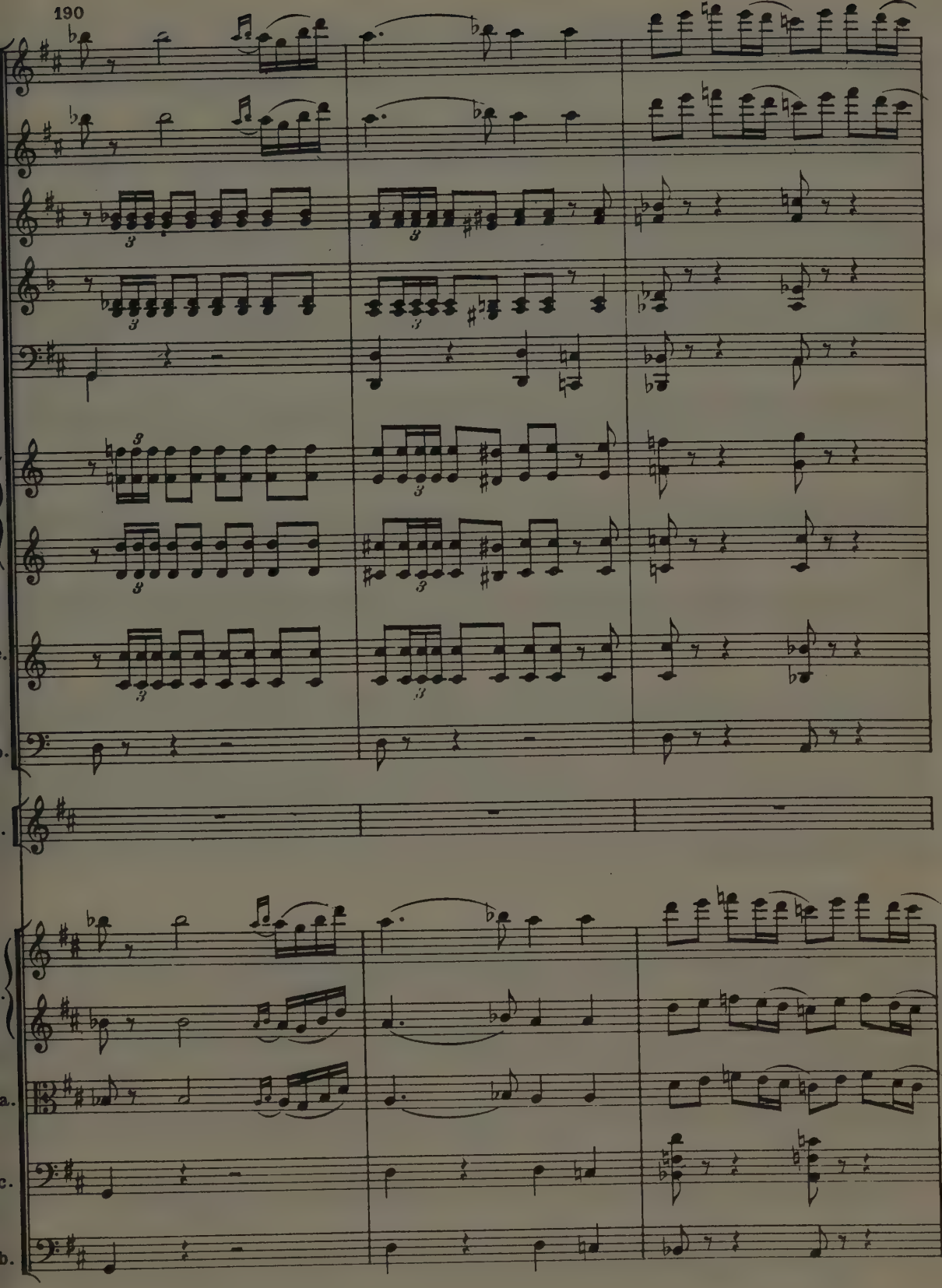


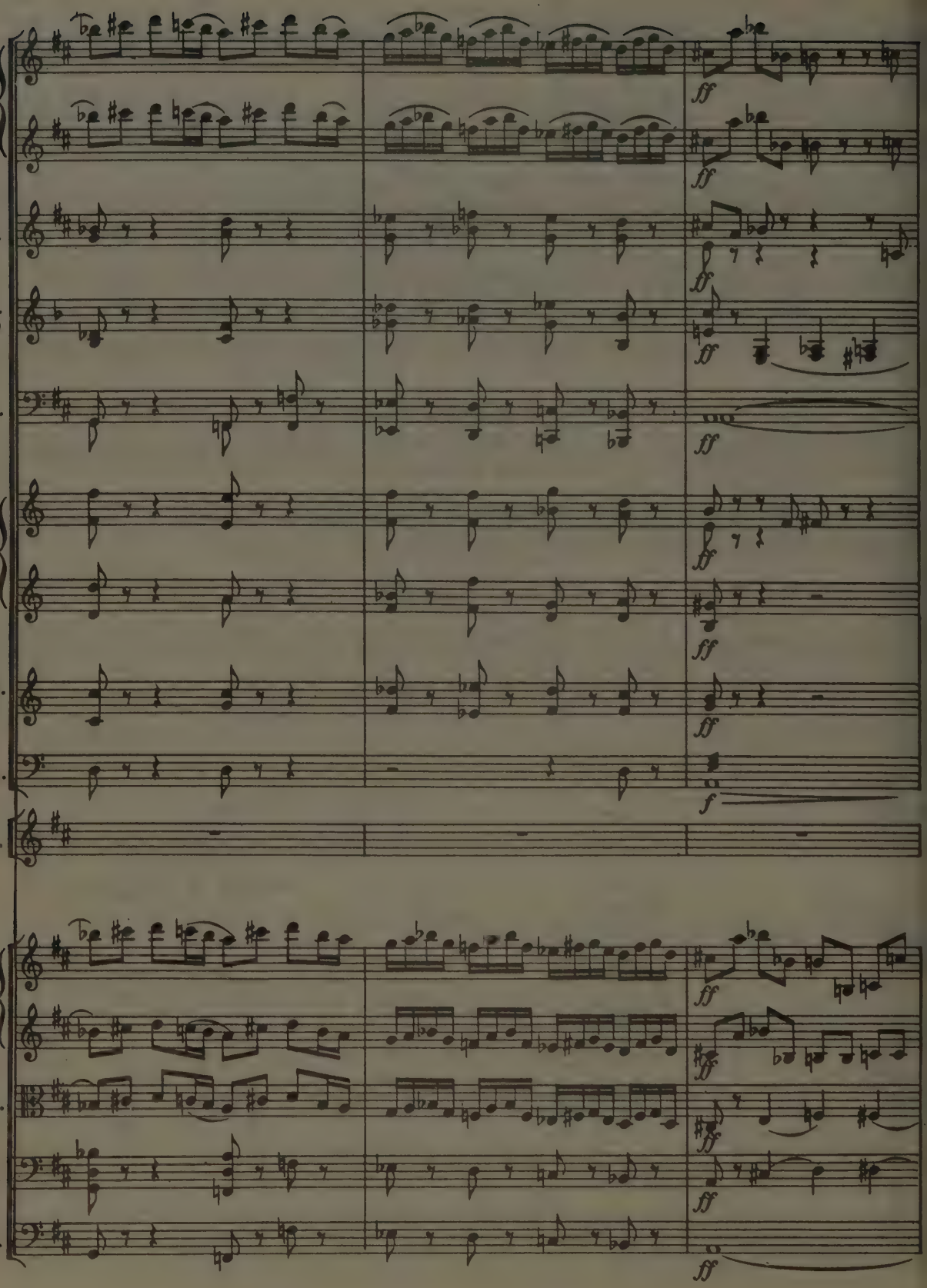

p
p
arco
arco
arco
arco
arco
pizz.
pizz.
pizz.
pizz.

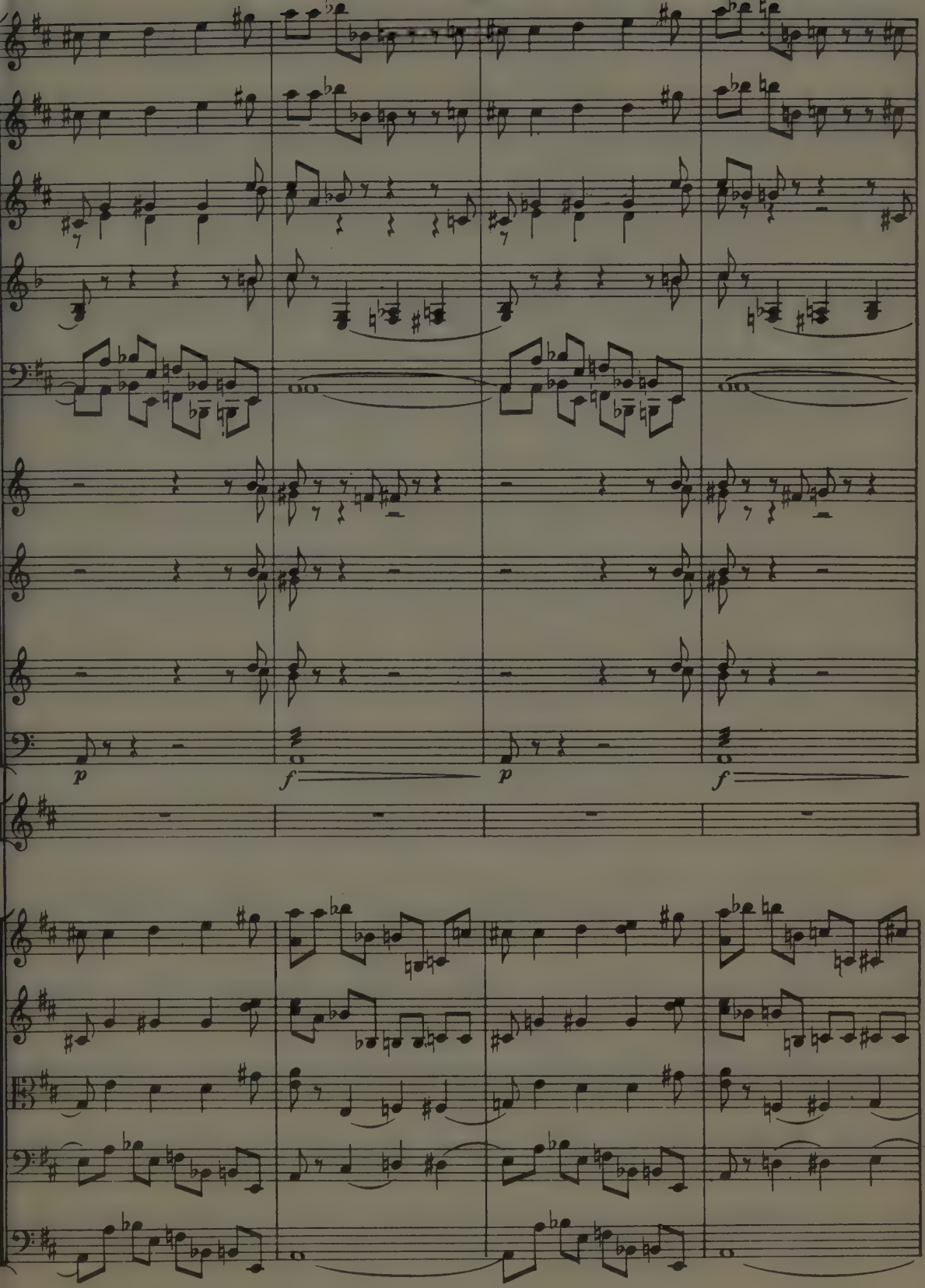

180
Cl. (A)
Fg.
V.S.
Vl.
Vla.
Vc.
Cb.
arco
pizz.

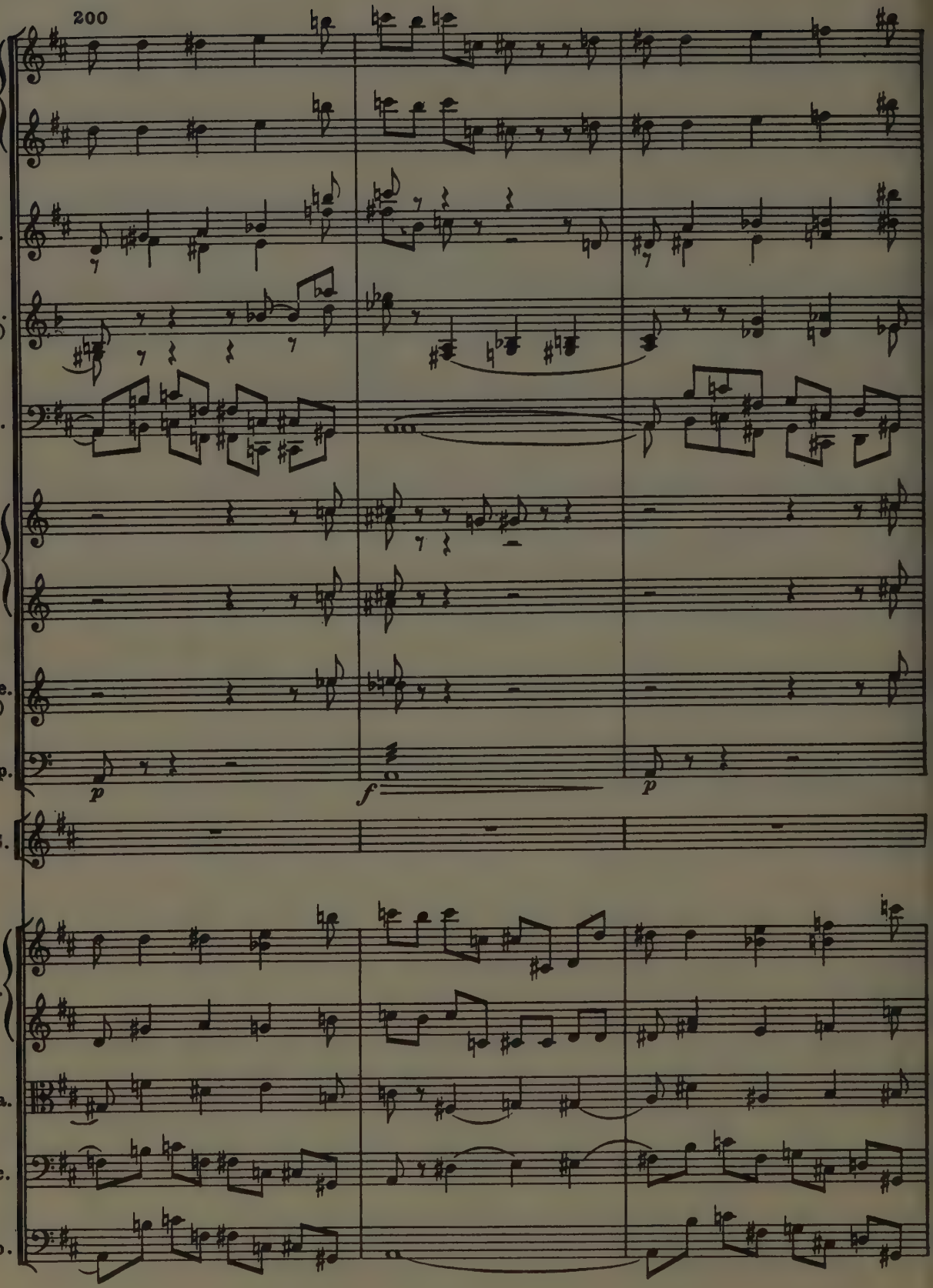

p cresc.
p cresc.
I.II. p cresc.
p cresc.
arco
arco
arco
arco
Bassi

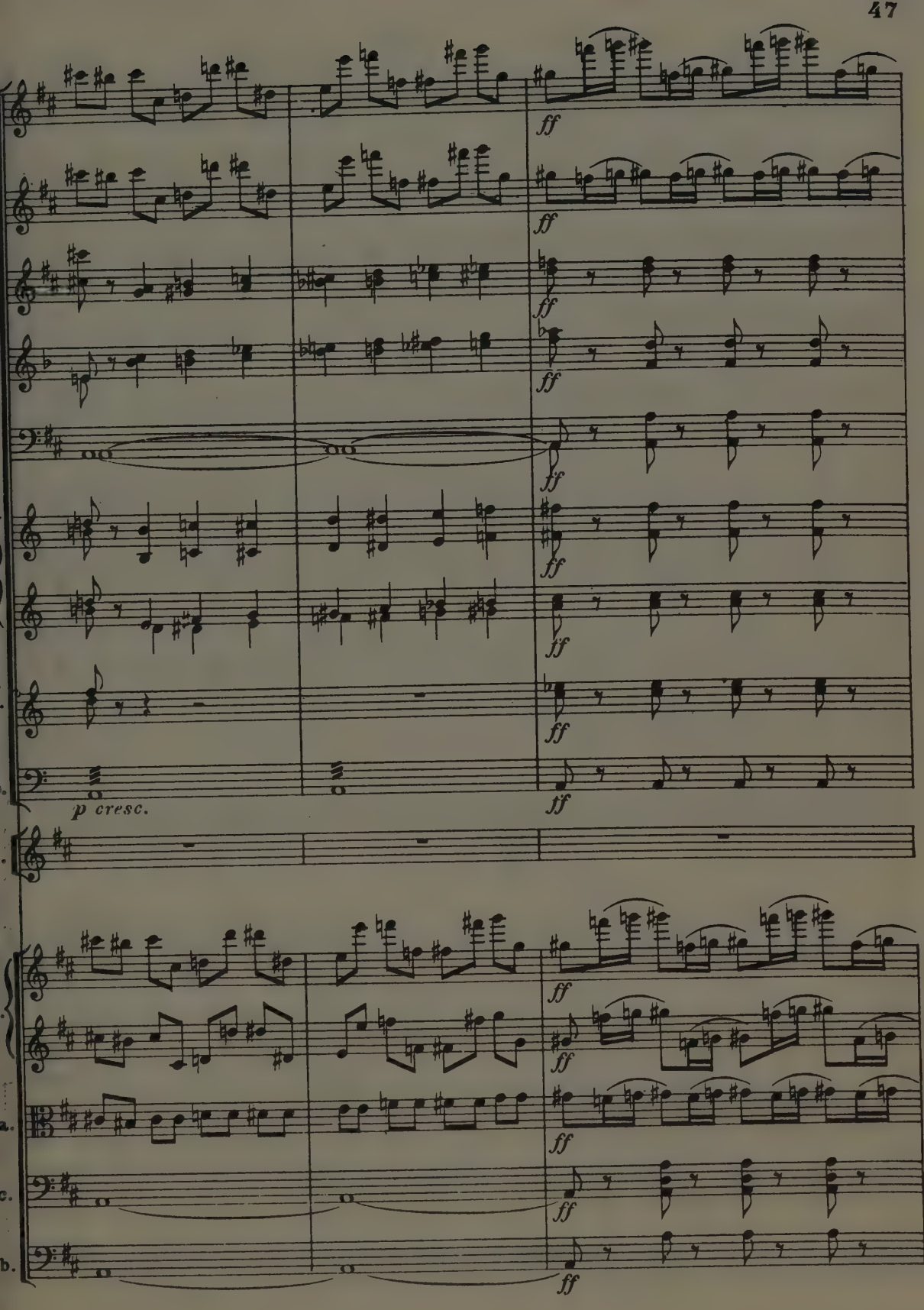

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V. S.
Vl.
Vla.
Vc.
Cb.
ff

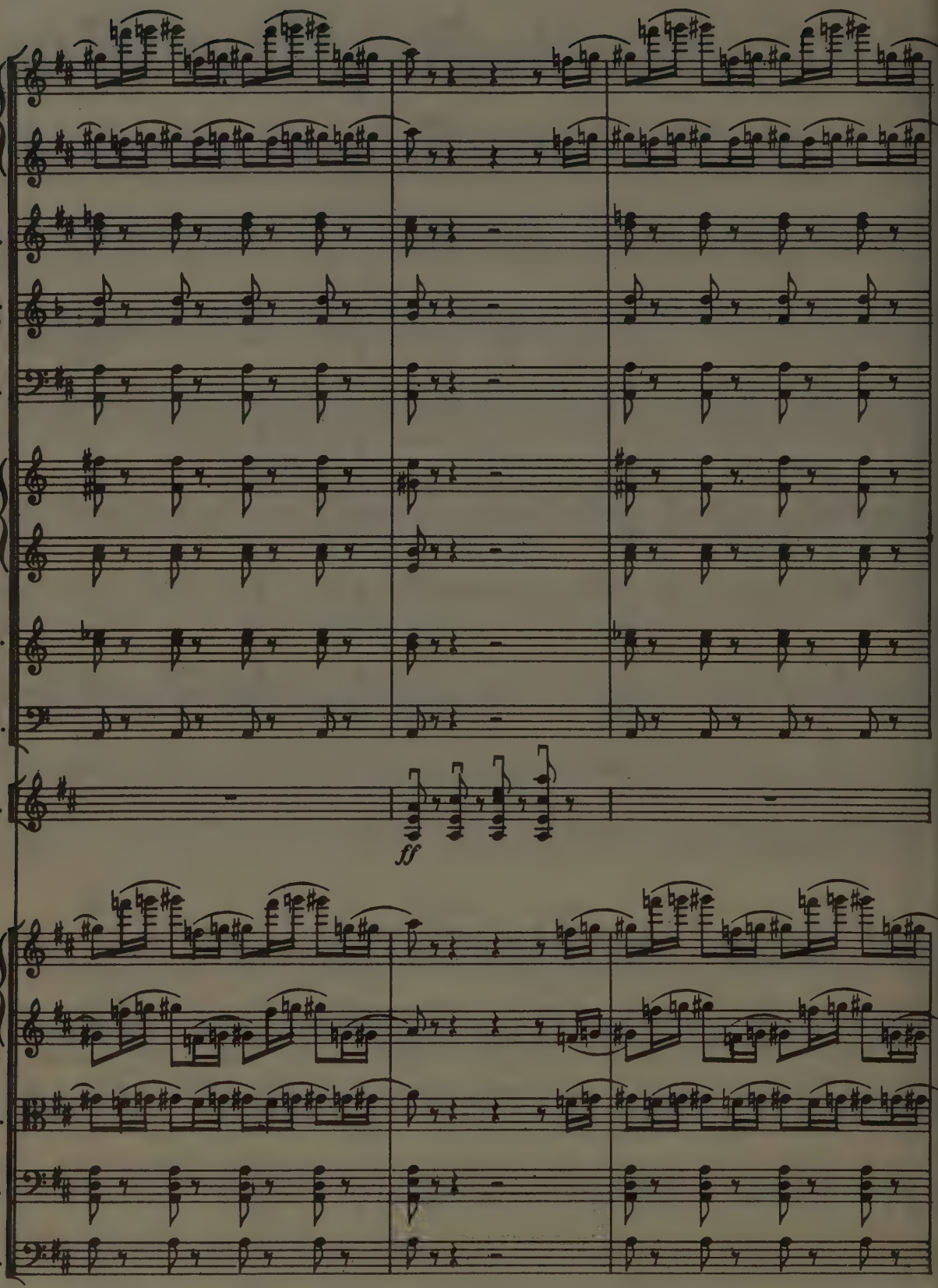


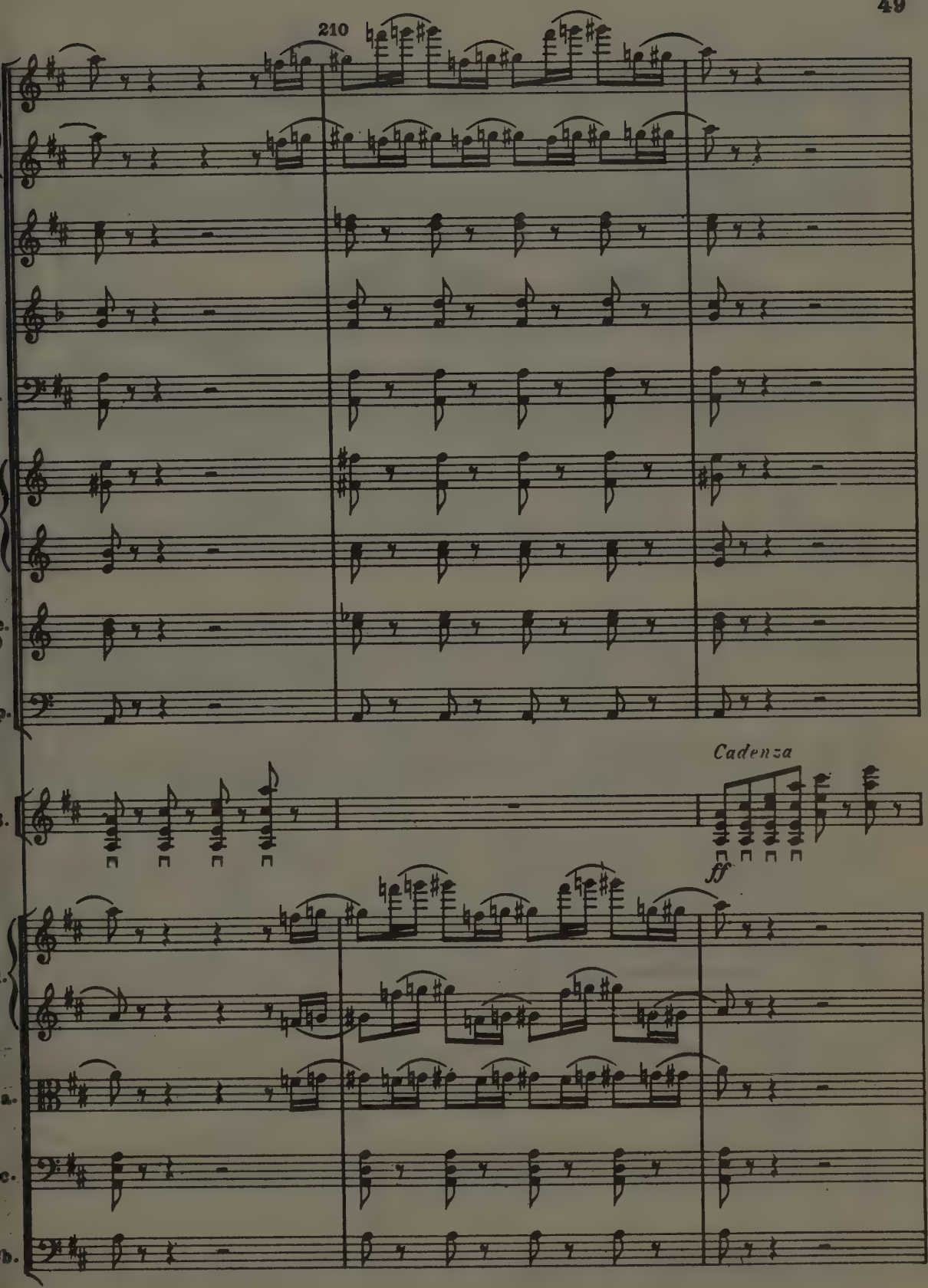

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.
ff
f

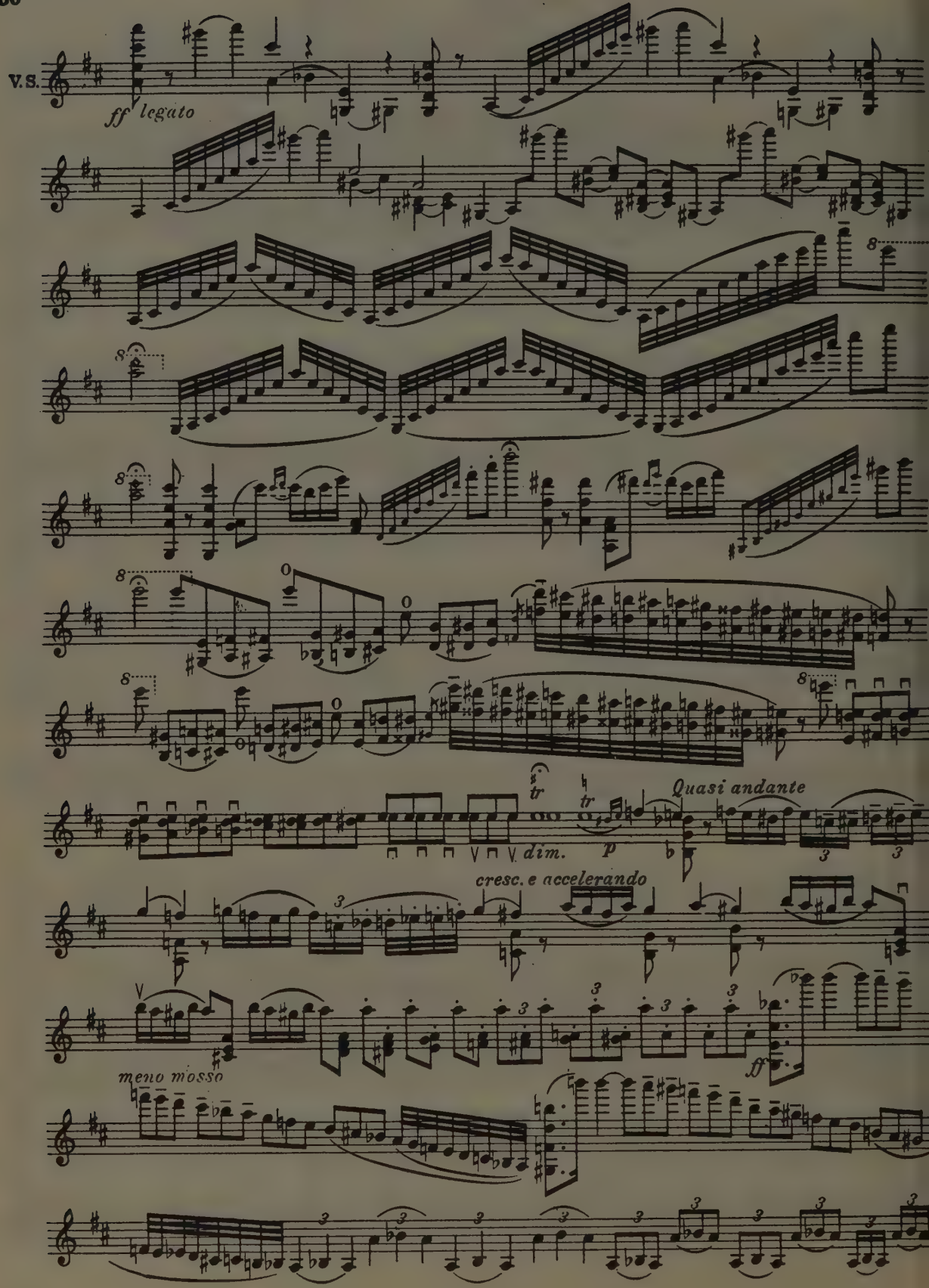

p
f
p
f

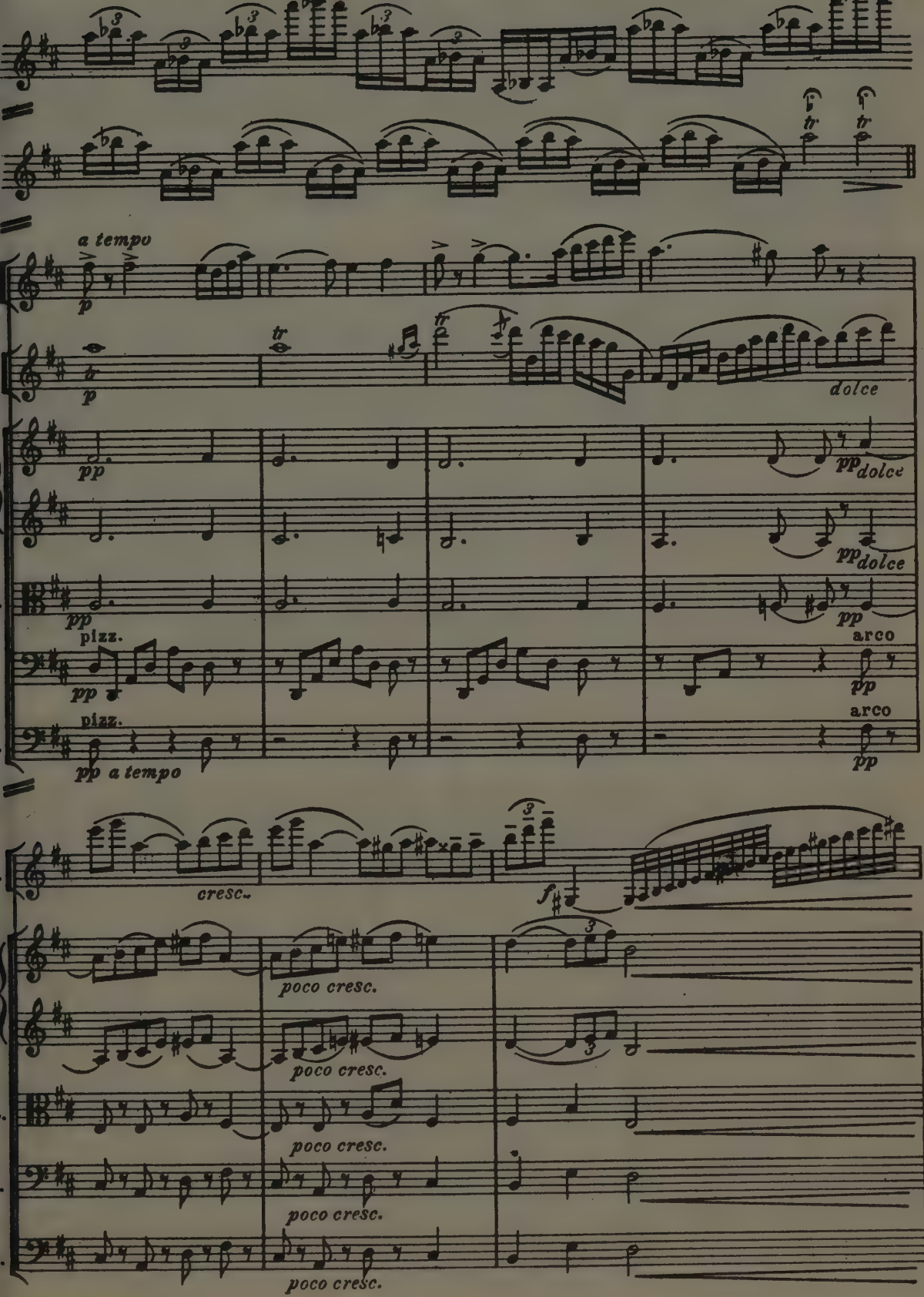

200
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
p
f
p
V. S.
Vl.
Vla.
Vc.
Cb.

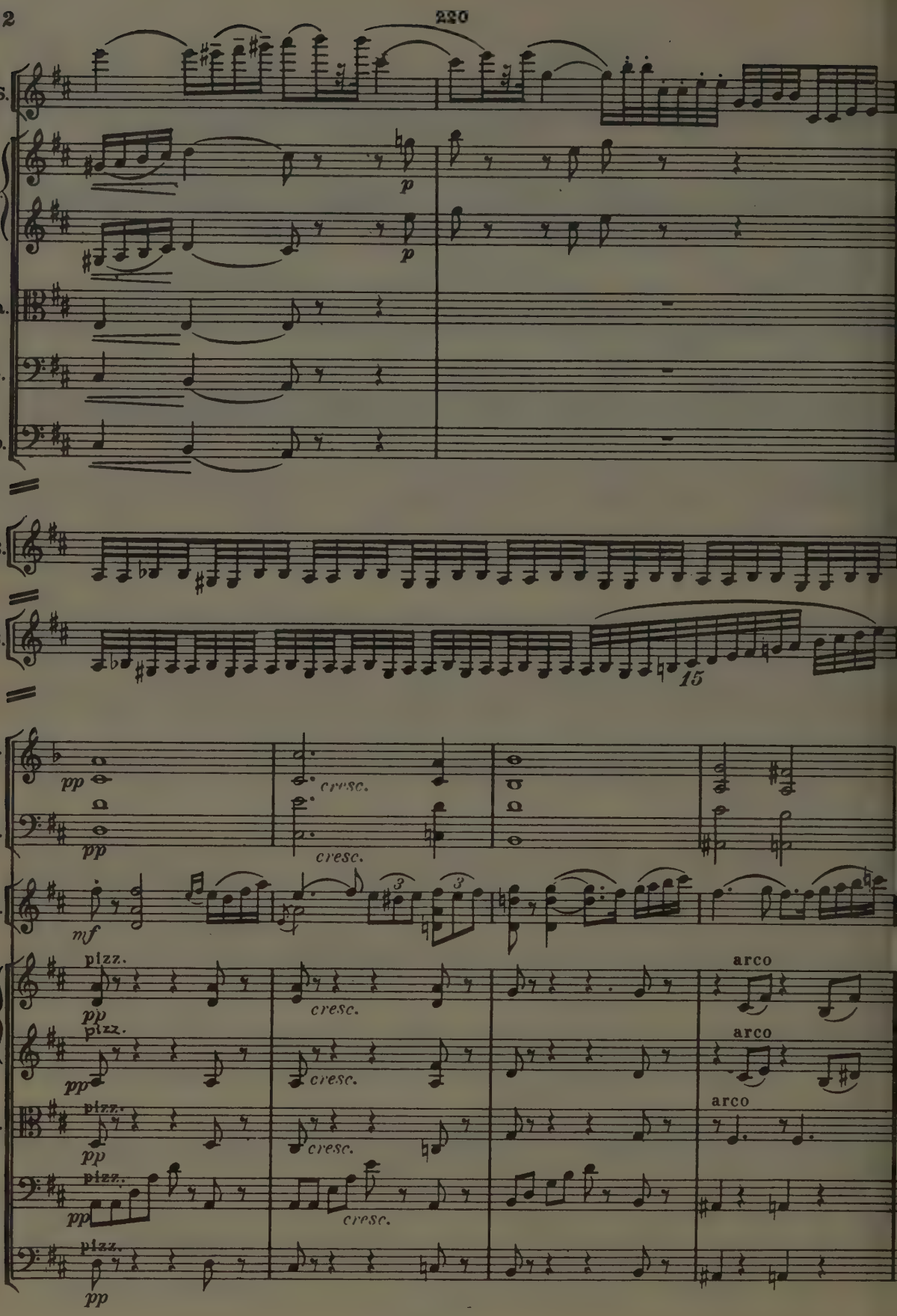

ff
p cresc.

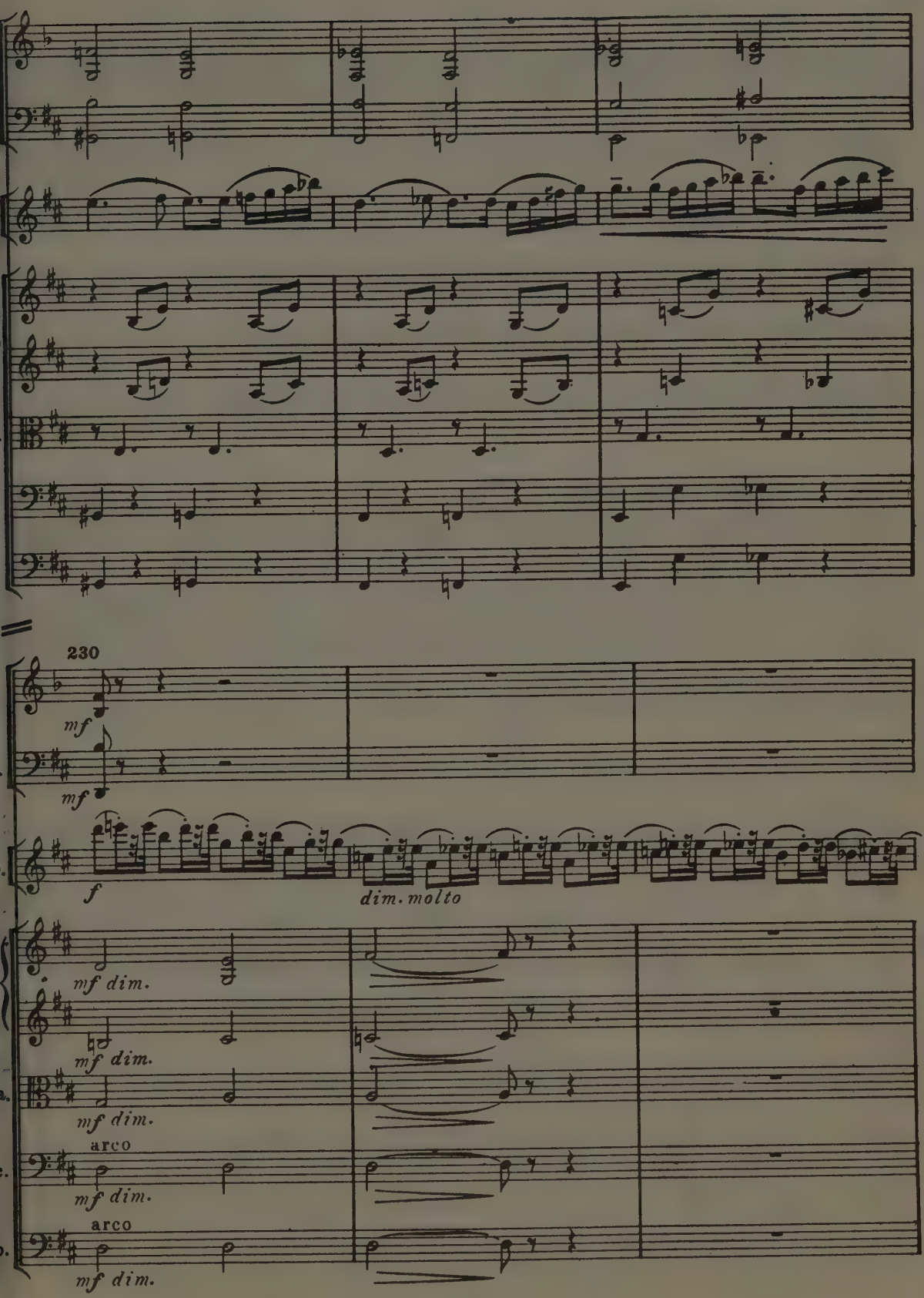

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
ff
Vl.
Vla.
Vc.
Cb.

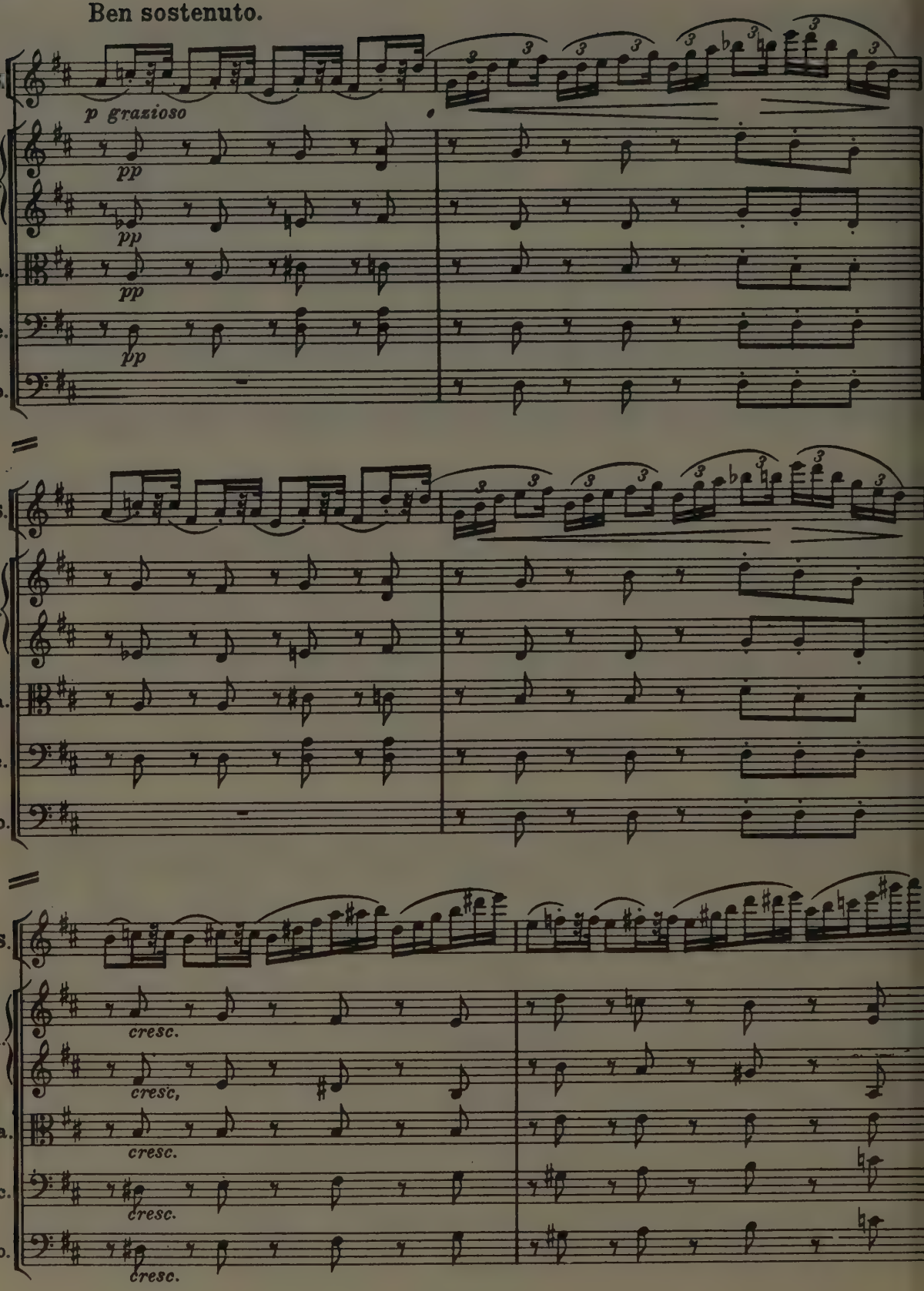

210
Cadenza
ff

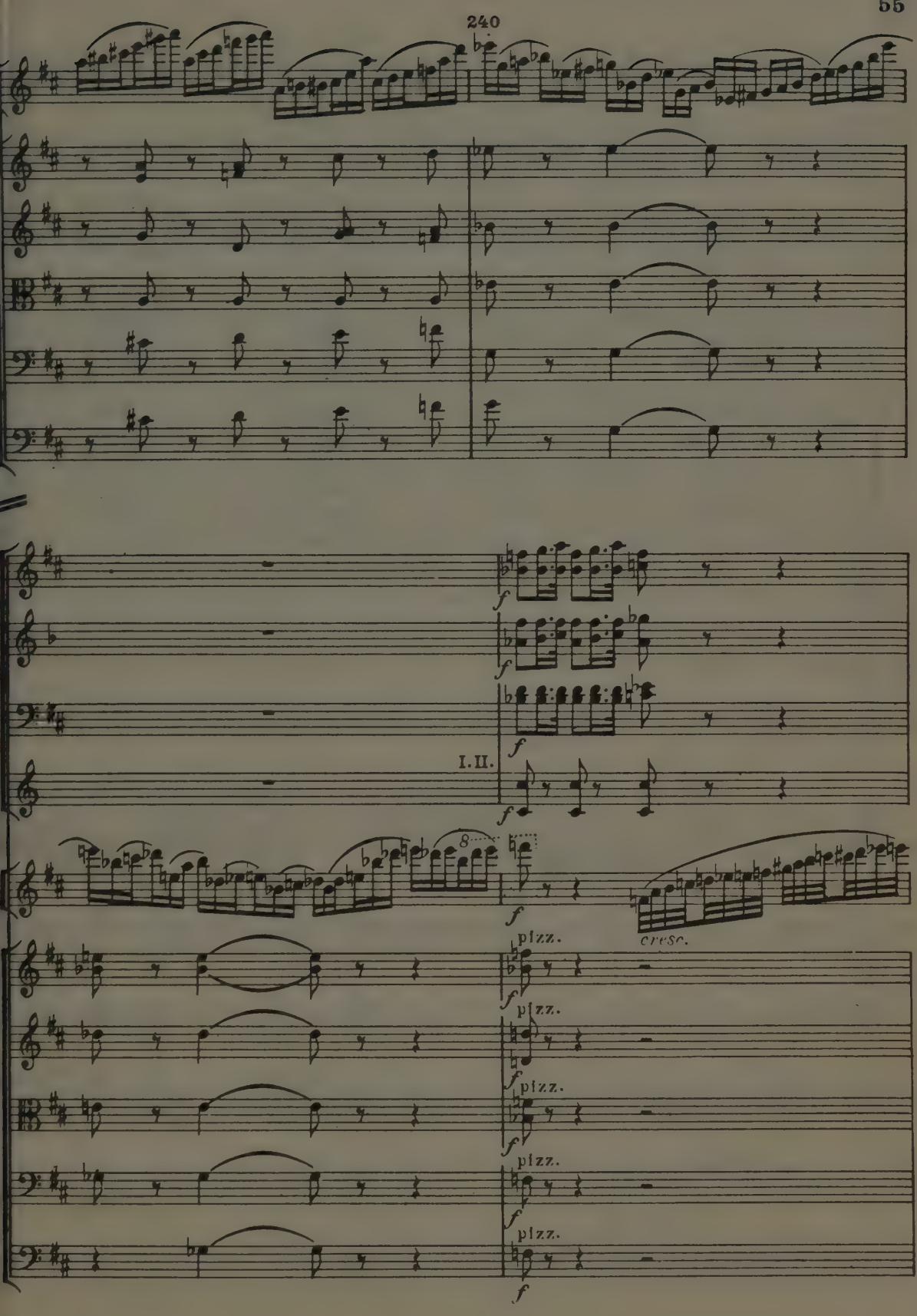

V.S.
ff legato
8
tr
tr
Quasi andante
dim.
p
cresc. e accelerando
ff
meno mosso

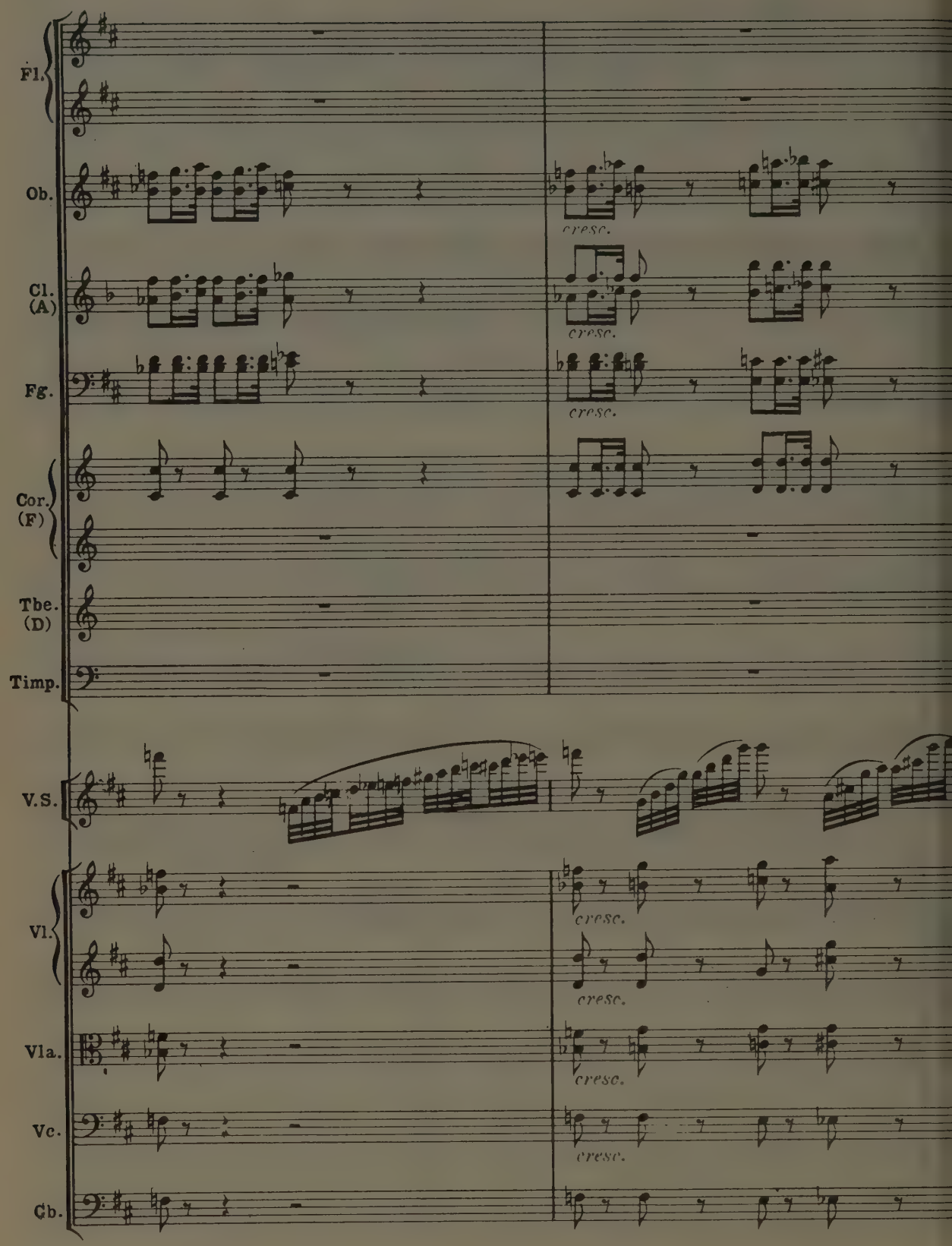

a tempo
p
tr
dolce
pp
pizz.
arco
pp a tempo
cresc.
f
poco cresc.

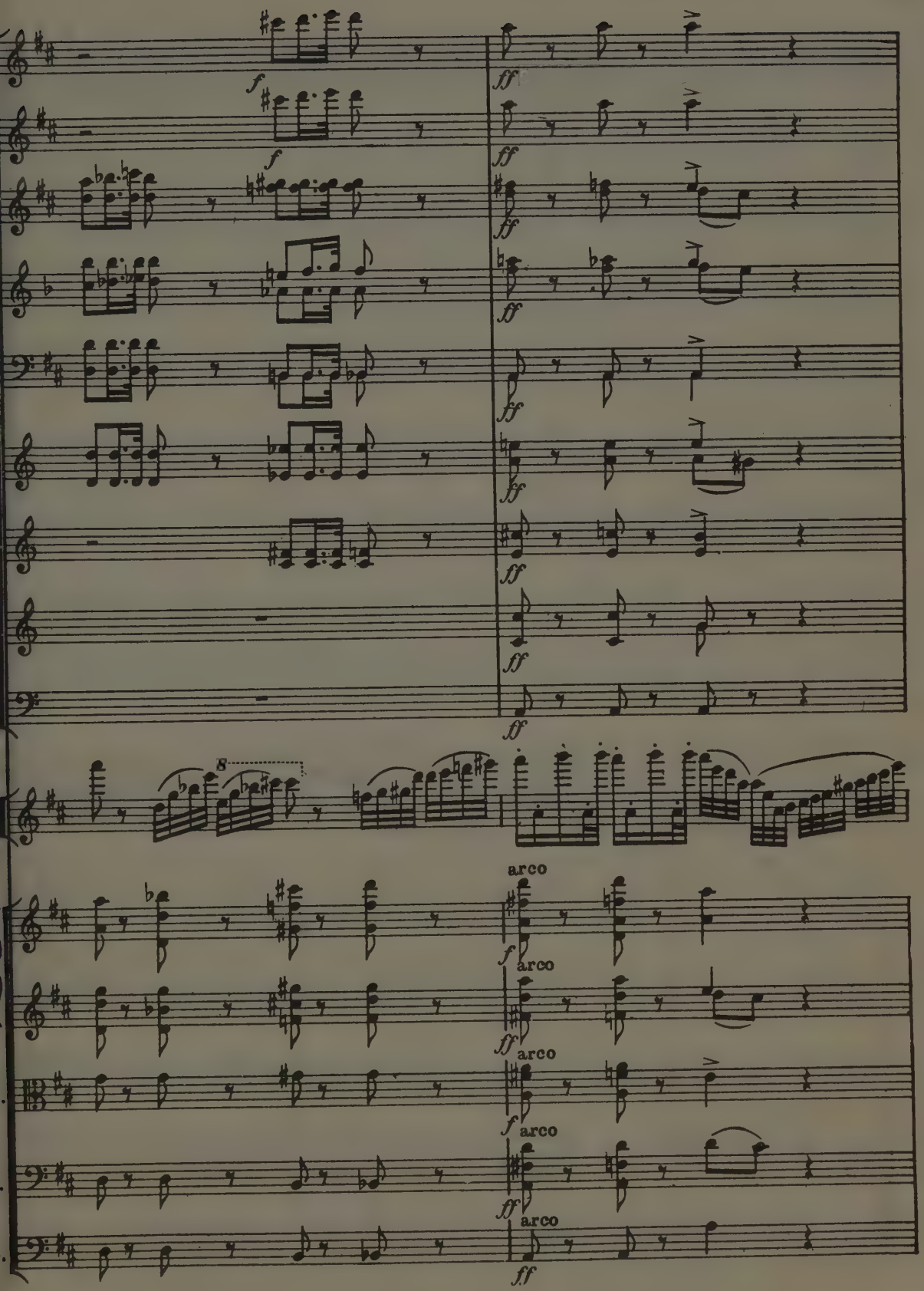

220
V.S.
Vl.
p
p
Vla.
Vc.
Cb.
V.S.
V.S.
15
Cl. (A)
pp
cresc.
Fg.
pp
cresc.
V.S.
mf
3
3
Vl.
pizz.
pp
cresc.
arco
pizz.
pp
cresc.
arco
Vla.
pizz.
pp
cresc.
arco
Vc.
pizz.
pp
cresc.
Cb.
pizz.
pp

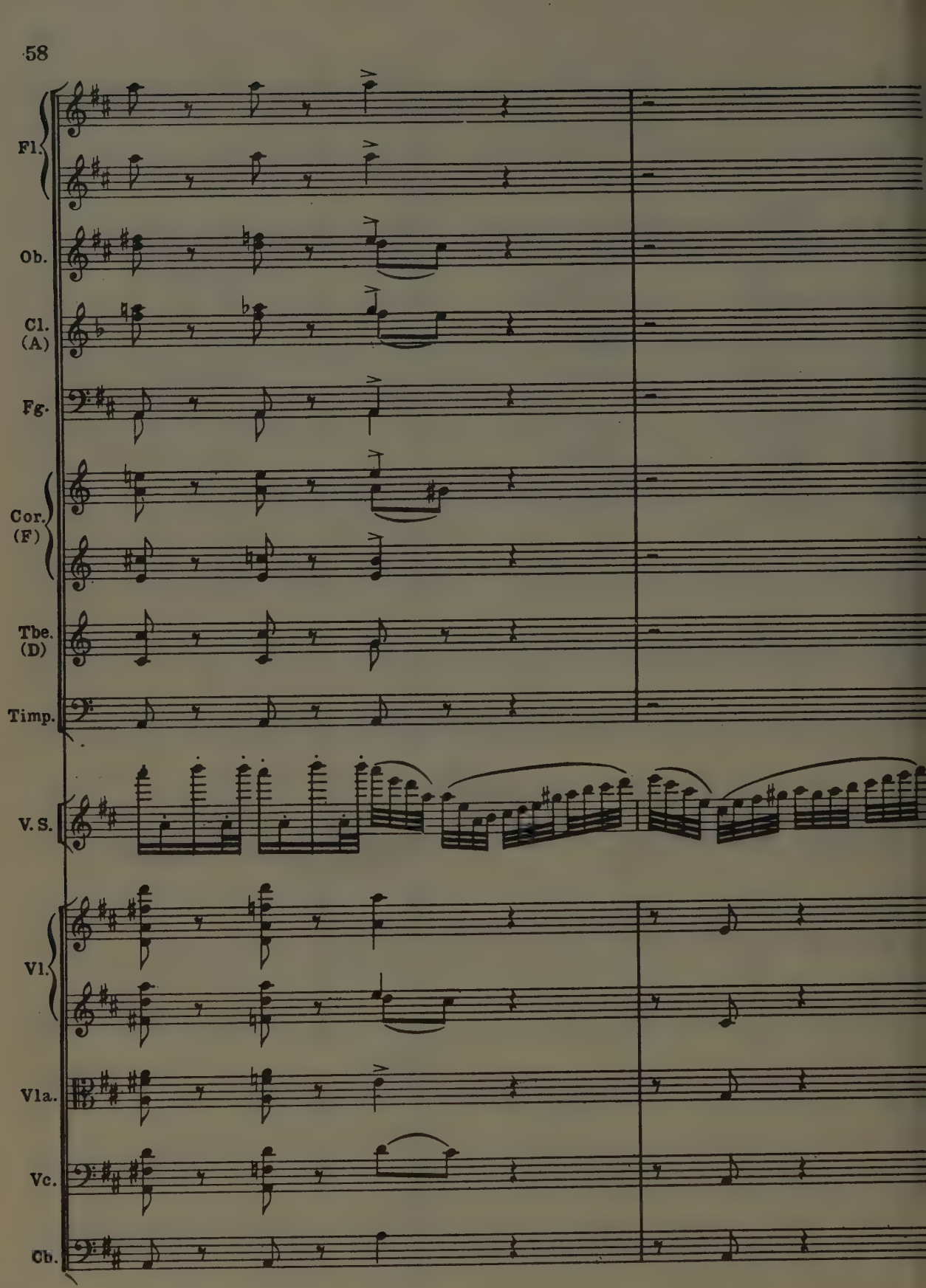

230
mf
mf
f
dim. molto
mf dim.
mf dim.
mf dim.
arco
mf dim.
arco
mf dim.

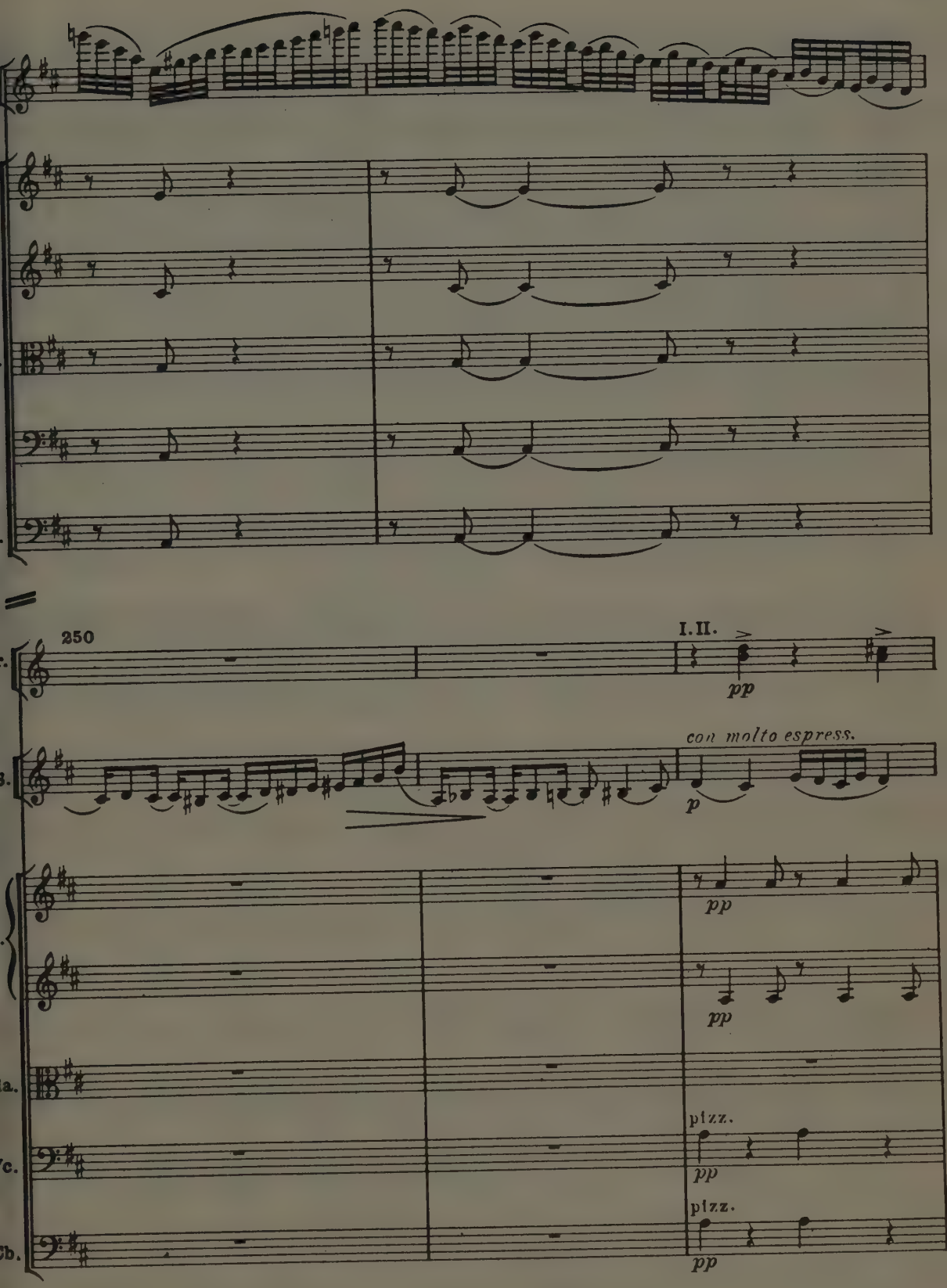

Ben sostenuto.
V. S.
p grazioso
Vl.
pp
Vla.
Vc.
Cb.
cresc.

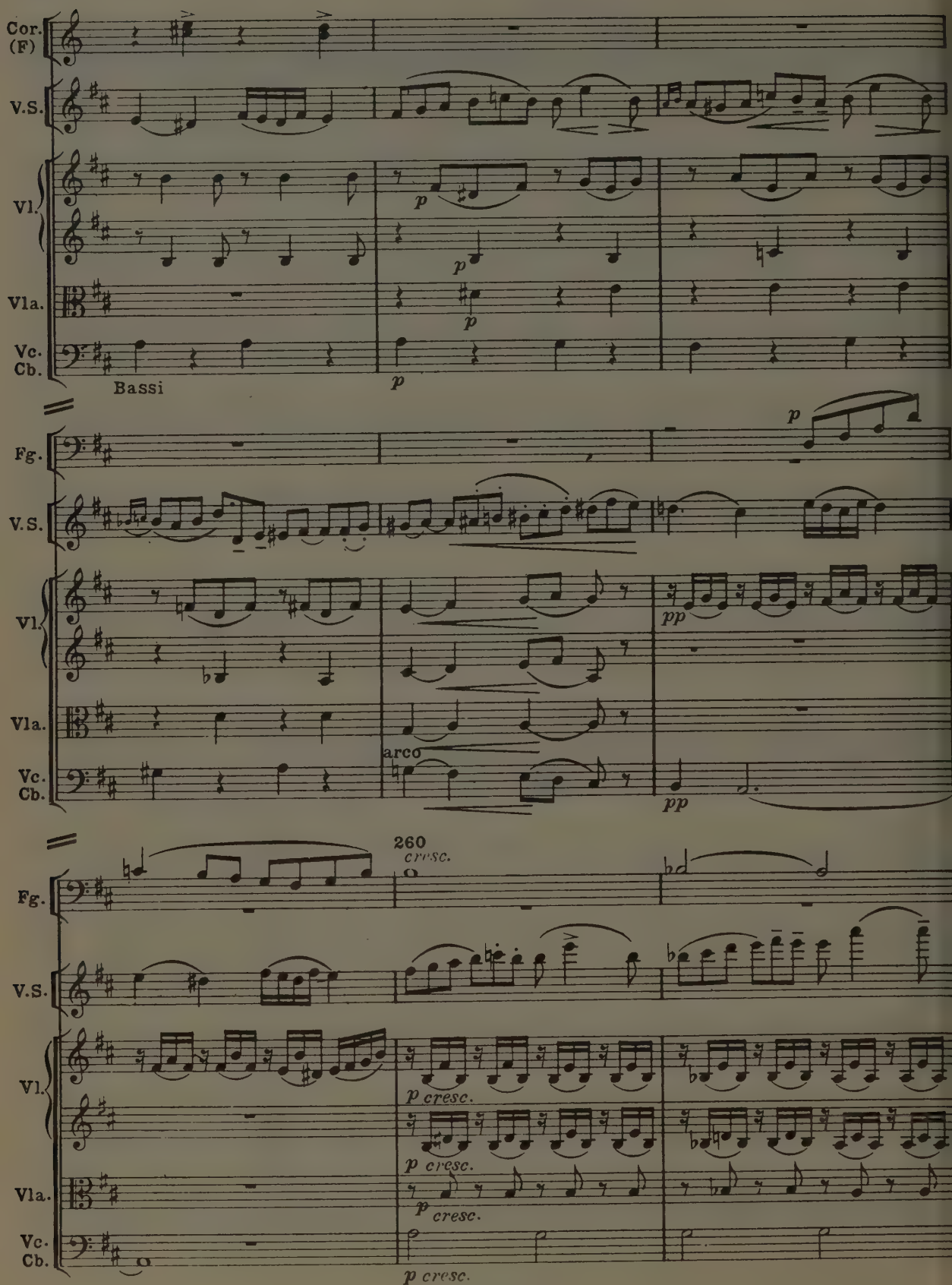

I.II.
8
cresc.
pizz.
pizz.
pizz.
pizz.
pizz.

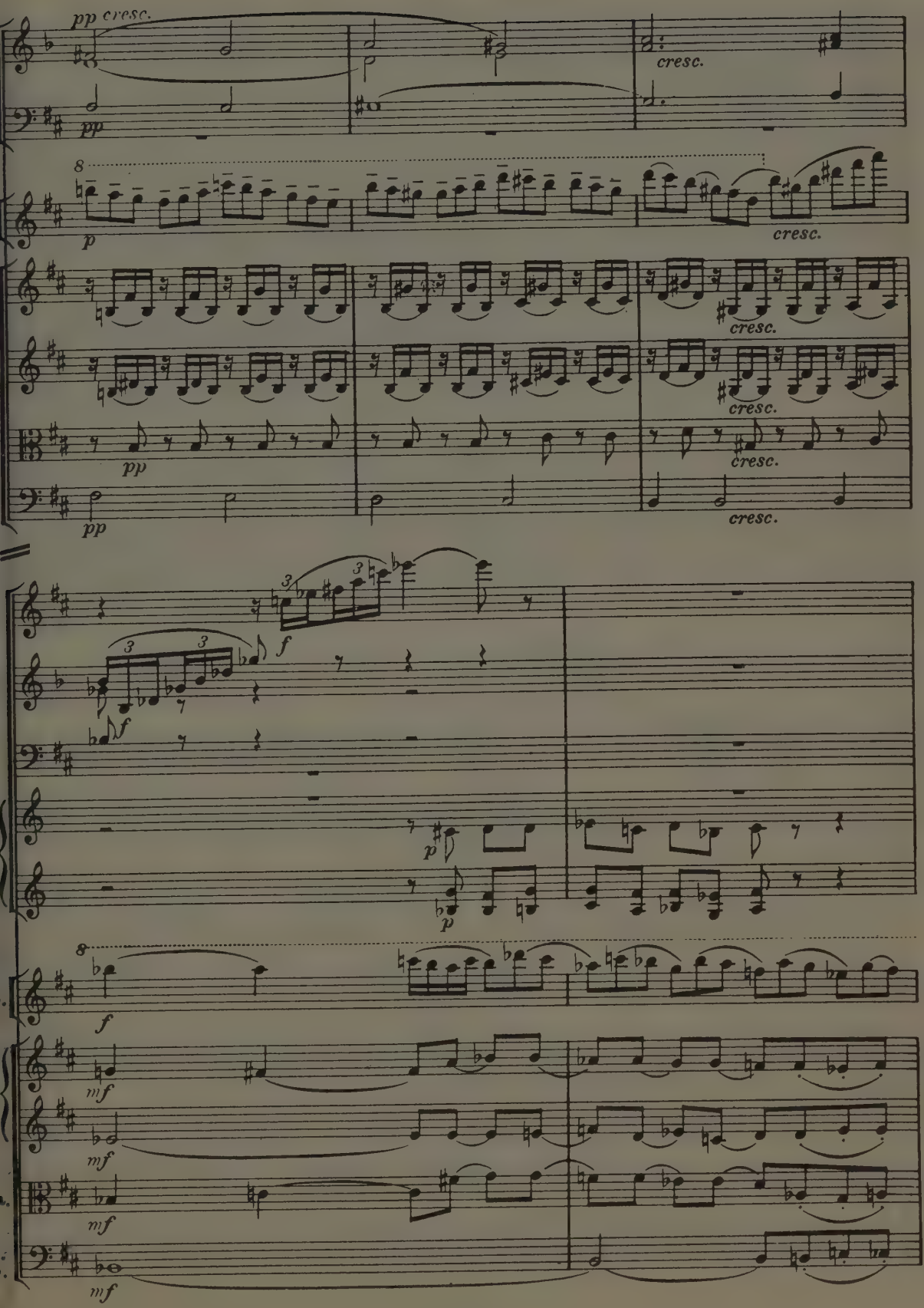

Fl.
Ob.
cresc.
Cl. (A)
cresc.
Fg.
cresc.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
cresc.
cresc.
Vla.
cresc.
Vc.
cresc.
Cb.

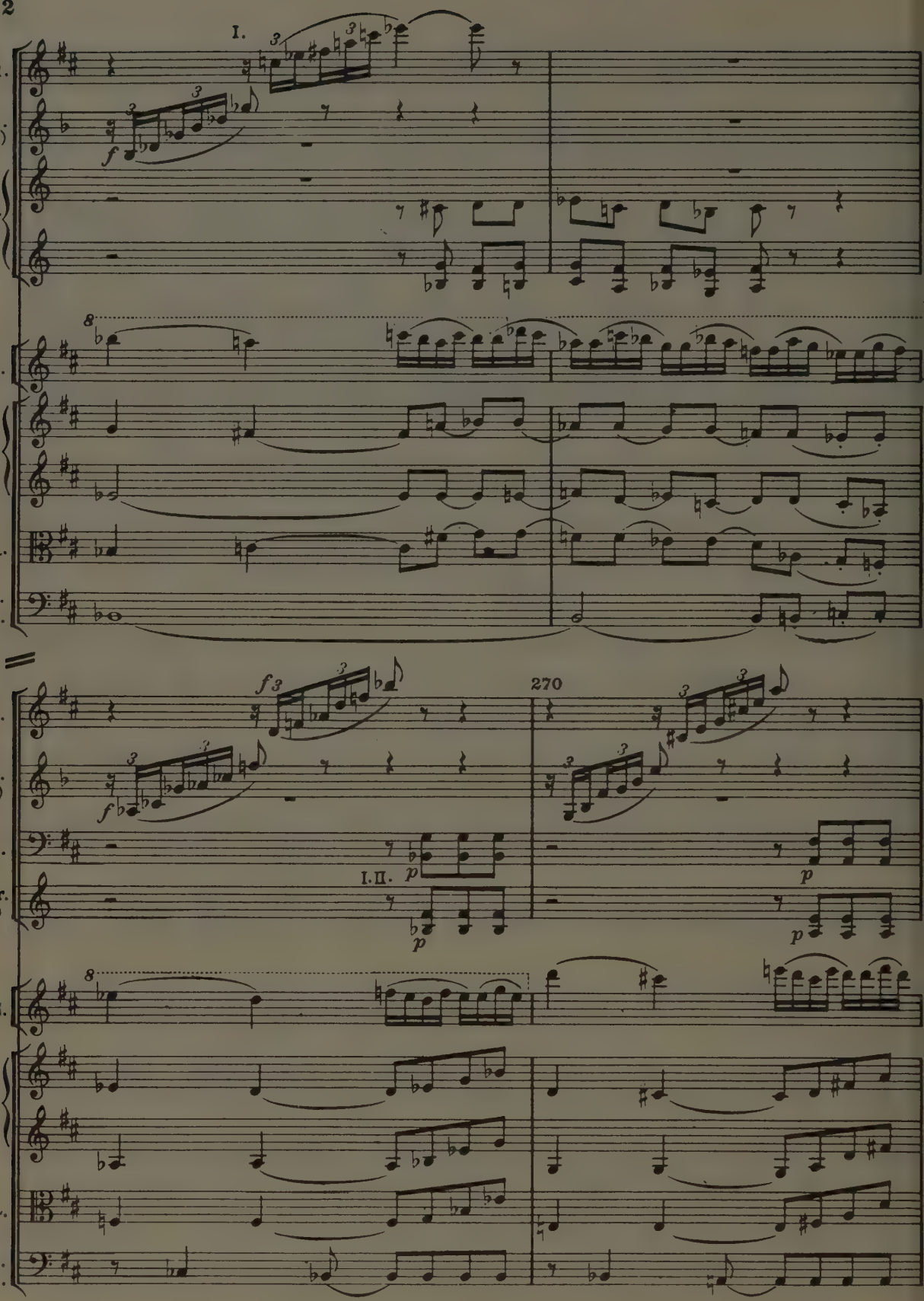

f
ff
8
arco

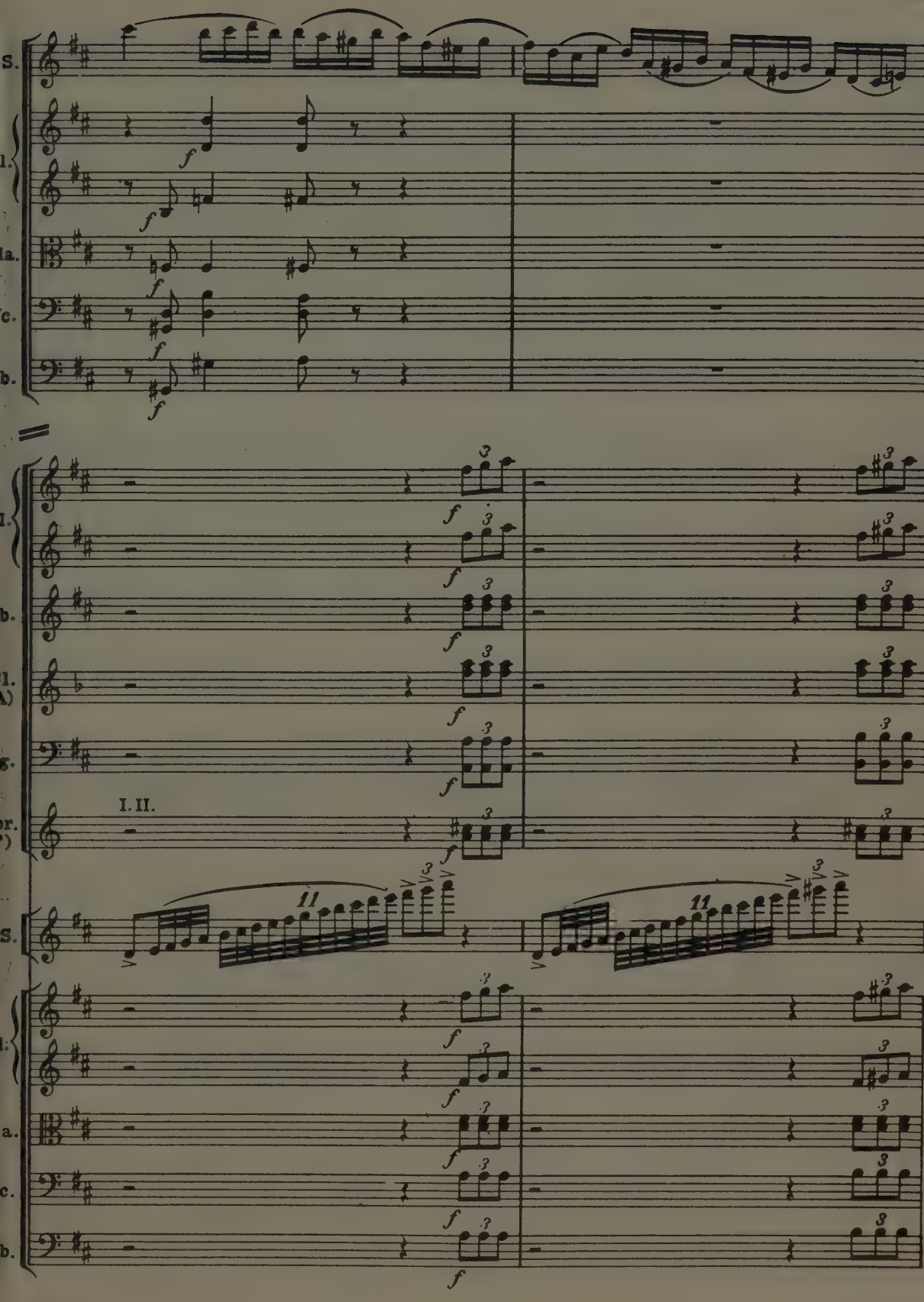

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V. S.
Vl.
Vla.
Vc.
Cb.

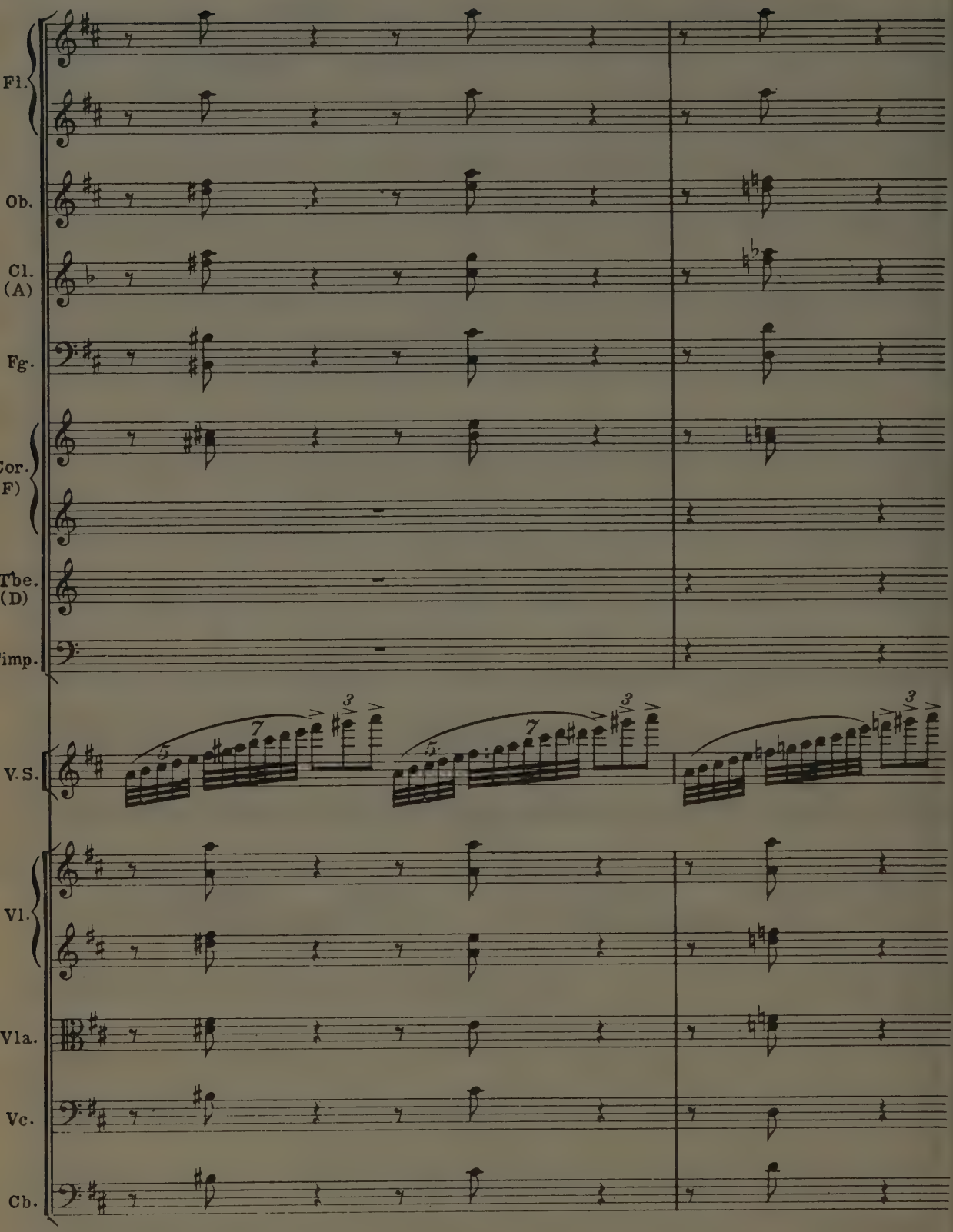

250
I.II.
pp
con molto espress.
p
pp
pp
pizz.
pp
pizz.
pp

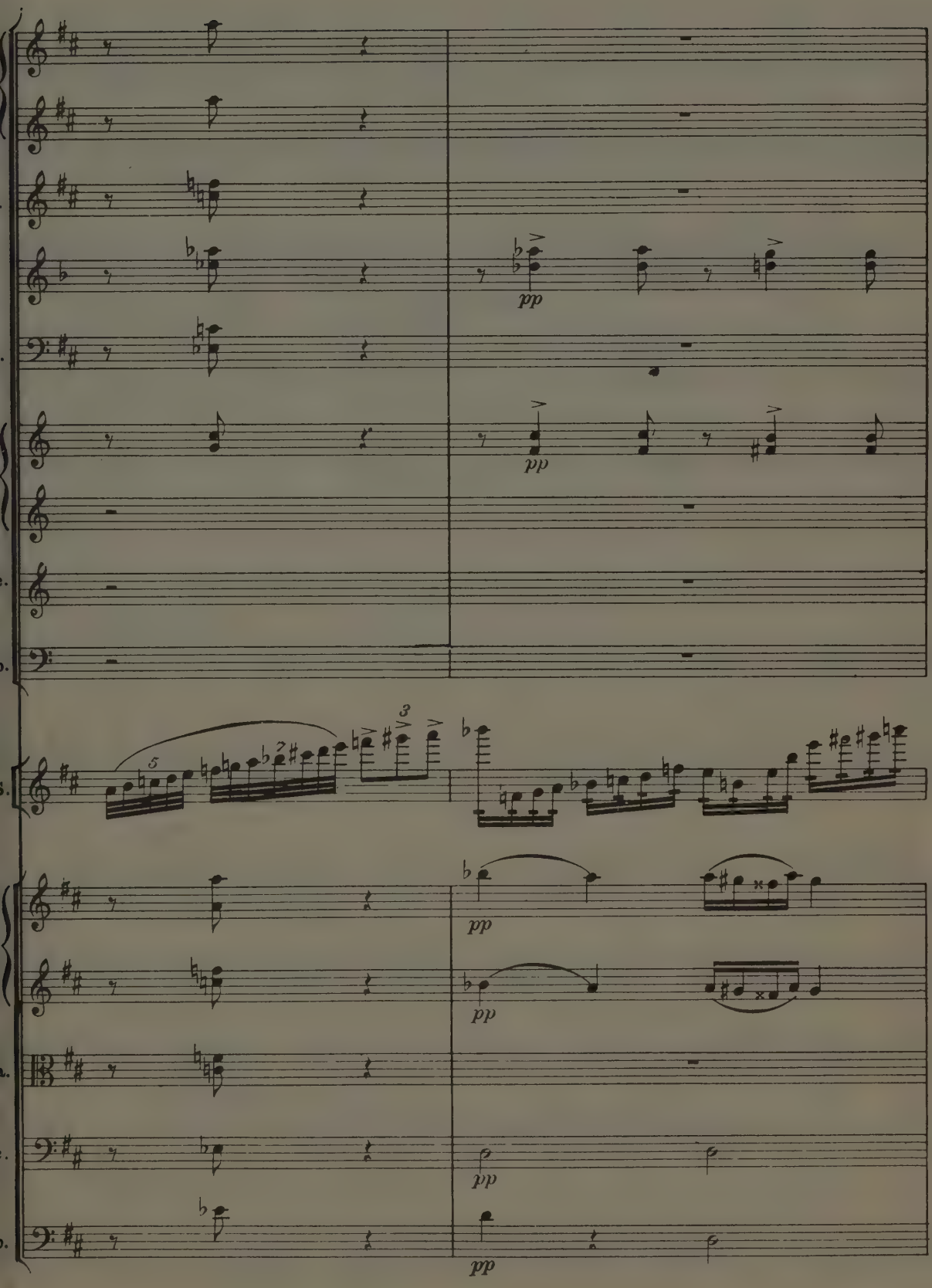

Cor. (F)
V.S.
Vl.
Vla.
Vc. Cb.
Bassi
p
Fg.
pp
arco
260
cresc.
p cresc.


pp cresc.
pp
cresc.
8
p
cresc.
cresc.
cresc.
pp
cresc.
pp
cresc.
3
3
f
3
3
f
p
p
8
f
mf
mf
mf
mf

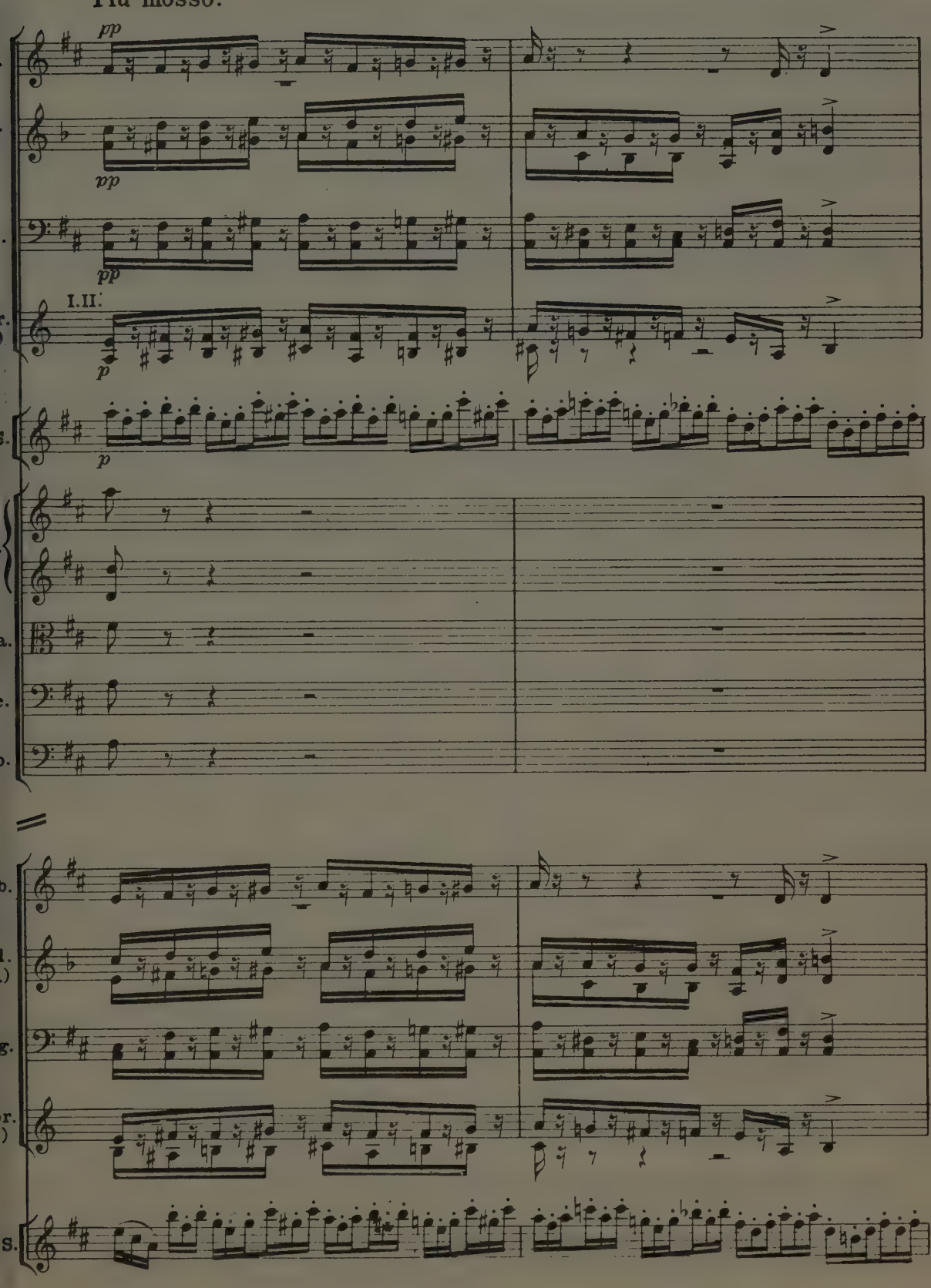

I.
Fl.
Cl. (A)
Cor. (F)
V.S.
Vl.
Vla.
Vc. Cb.
270
Fg.
I.II.

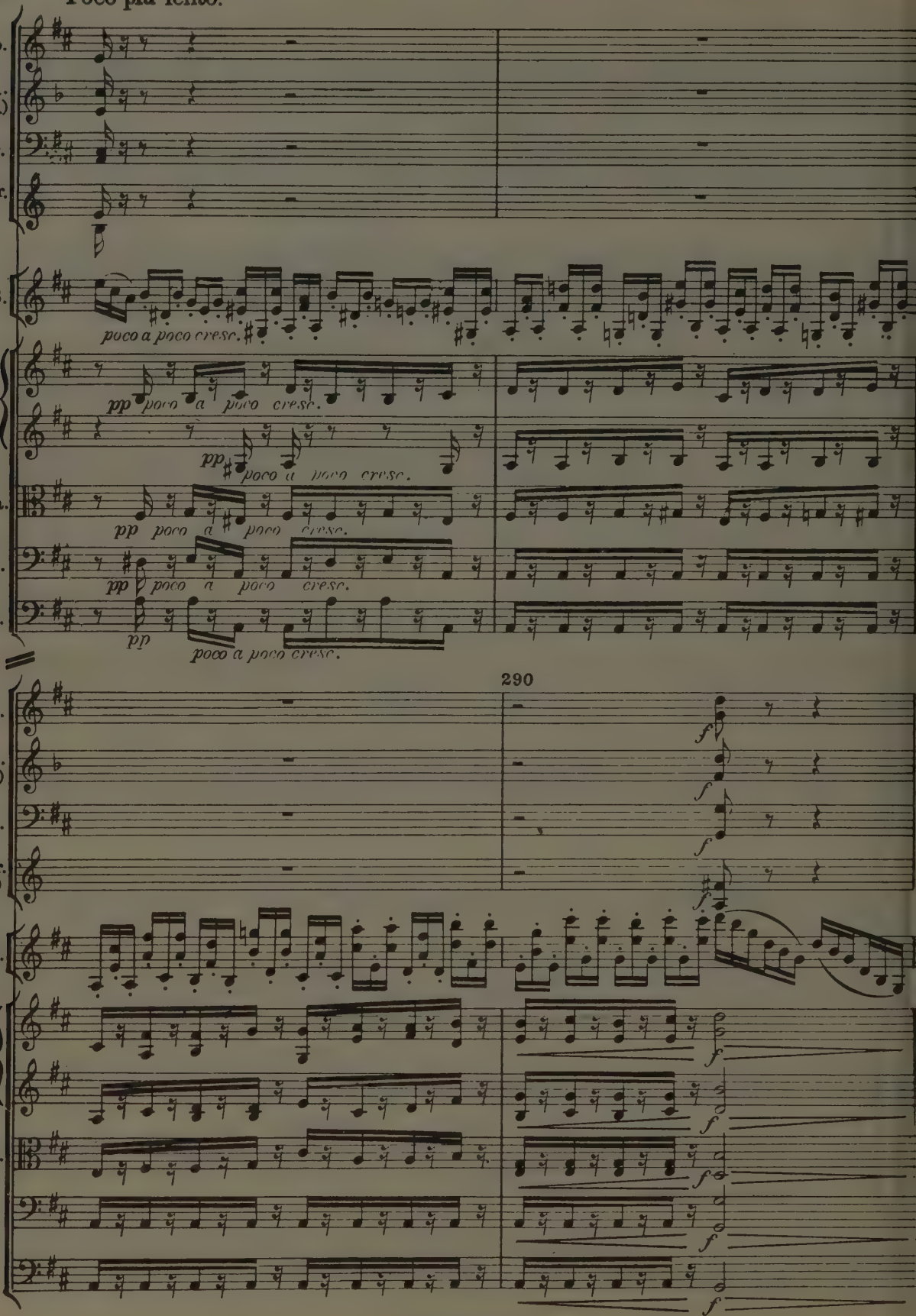

I. II.

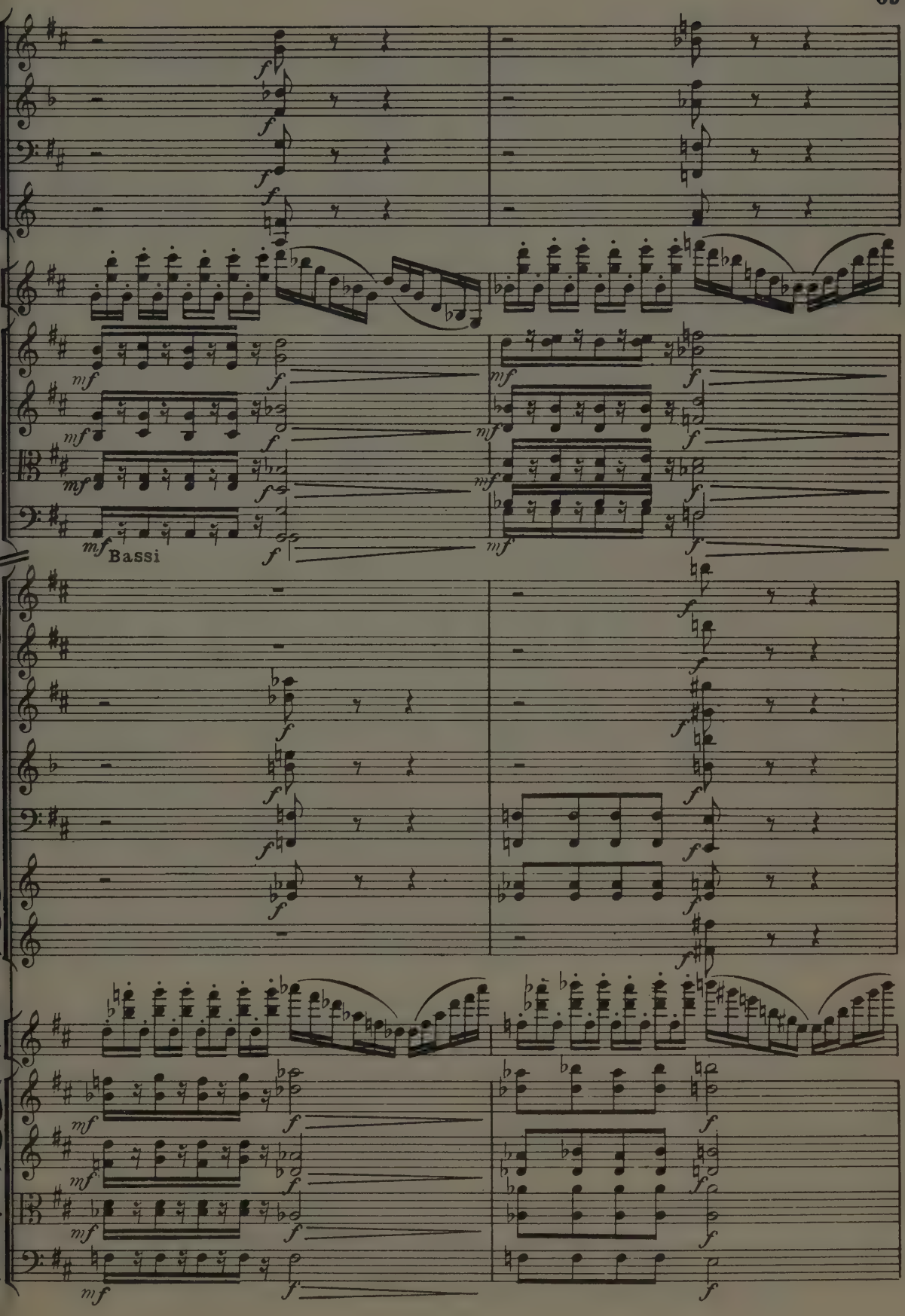

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.

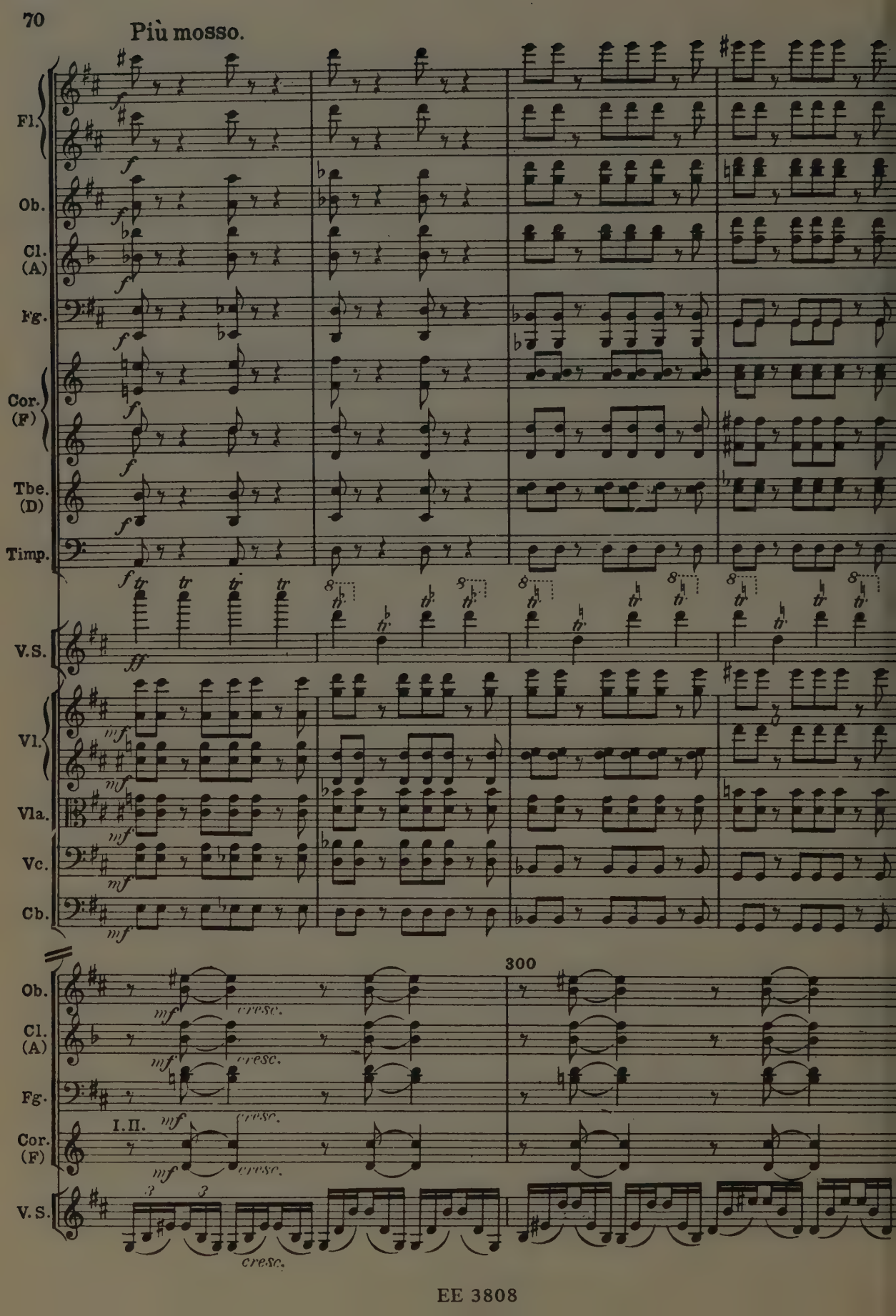

pp
pp
5
3
pp
pp
pp
pp

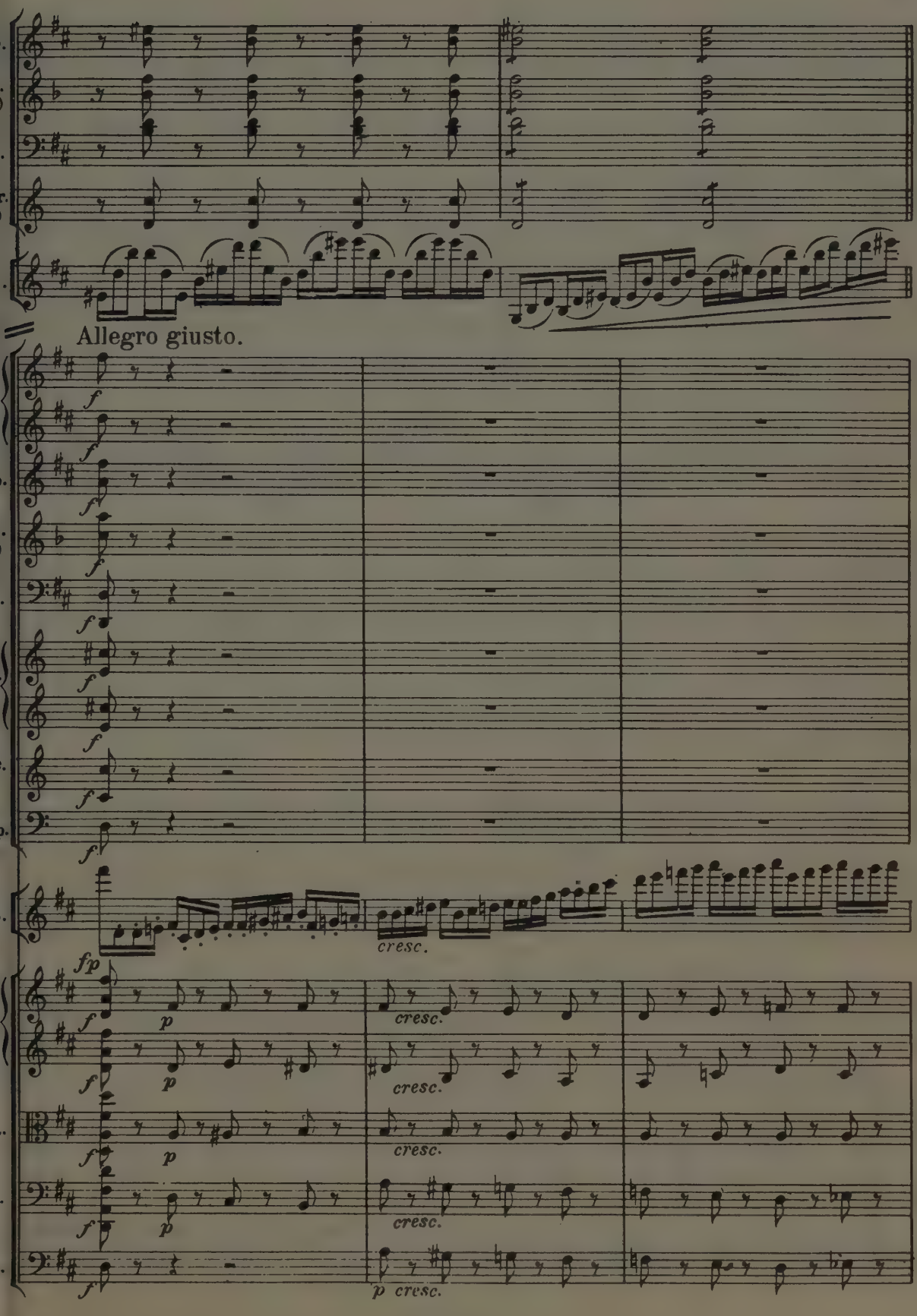
280
Cl. (A)
I.II.
Cor. (F)
8va
8va
V.S.
Vl.
Vla.
Vc.
Cb.
V.S.
mf
Vl.
mf
Vla.
mf
Vc.
mf
Cb.
mf

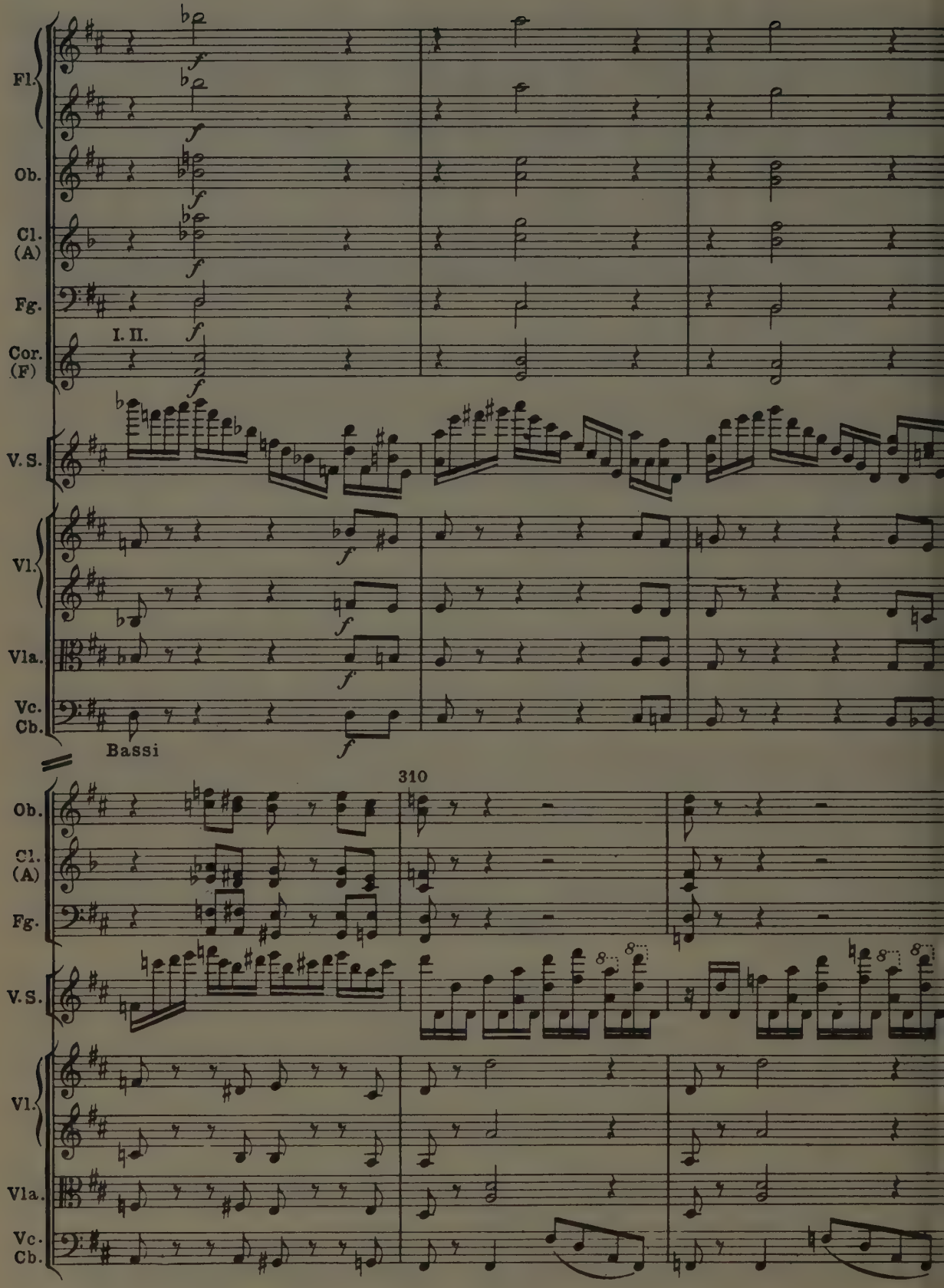

Più mosso.
pp
pp
pp
I.II.
p
p

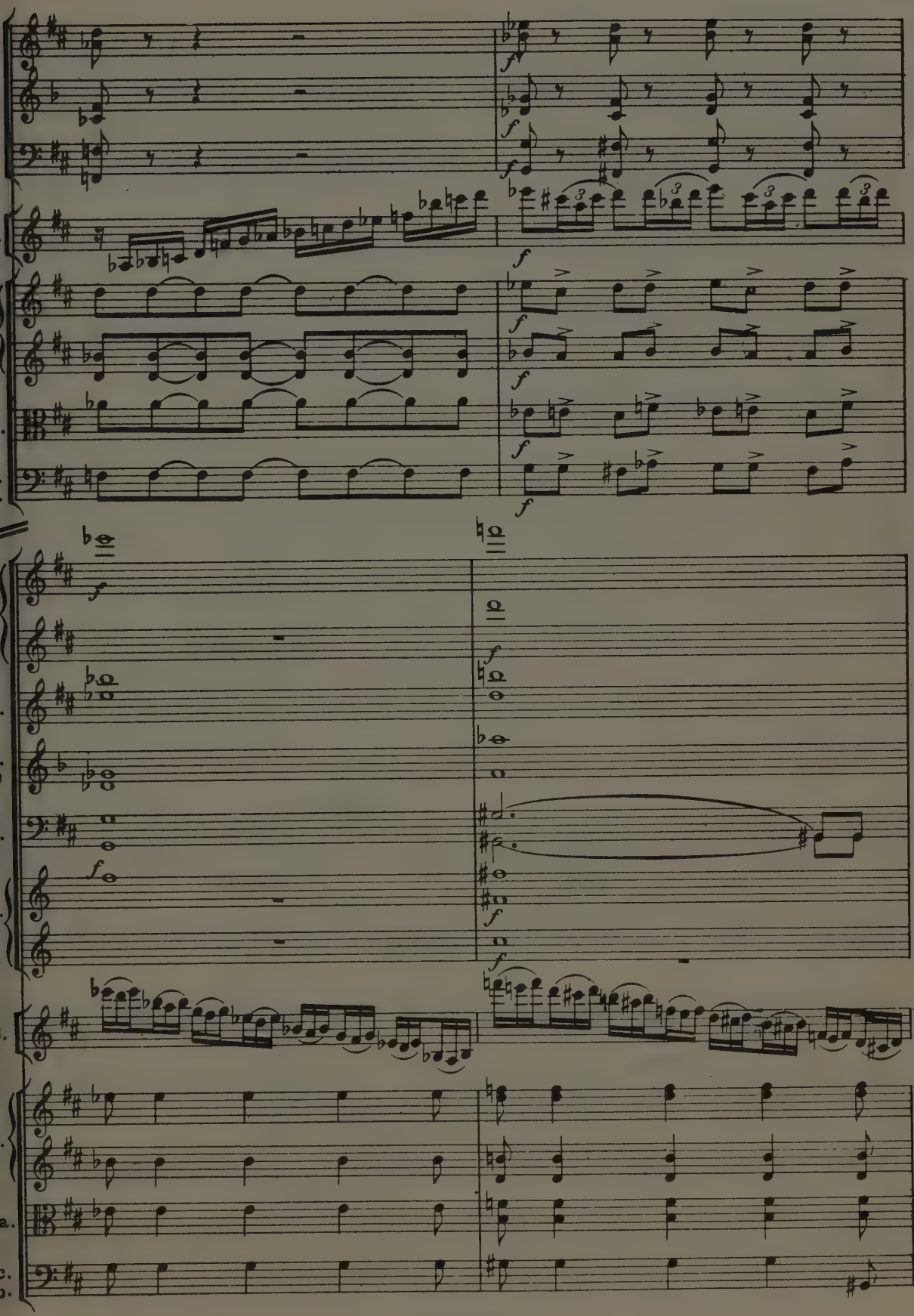

Poco più lento.
Ob.
Cl. (A)
Fg.
Cor. (F)
V.S.
poco a poco cresc.
Vl.
pp poco a poco cresc.
Vla.
Vc.
Cb.
290
f

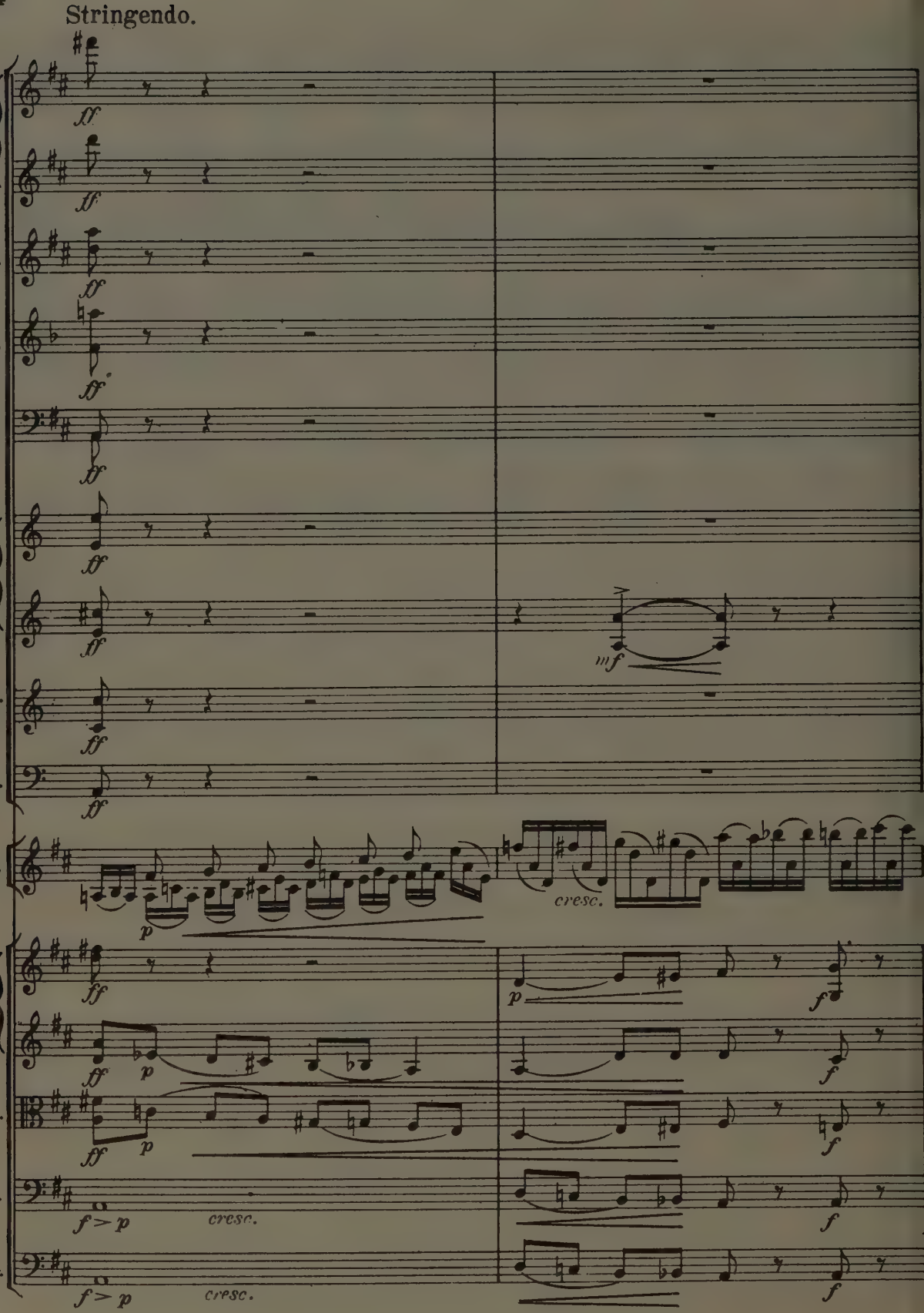

Bassi

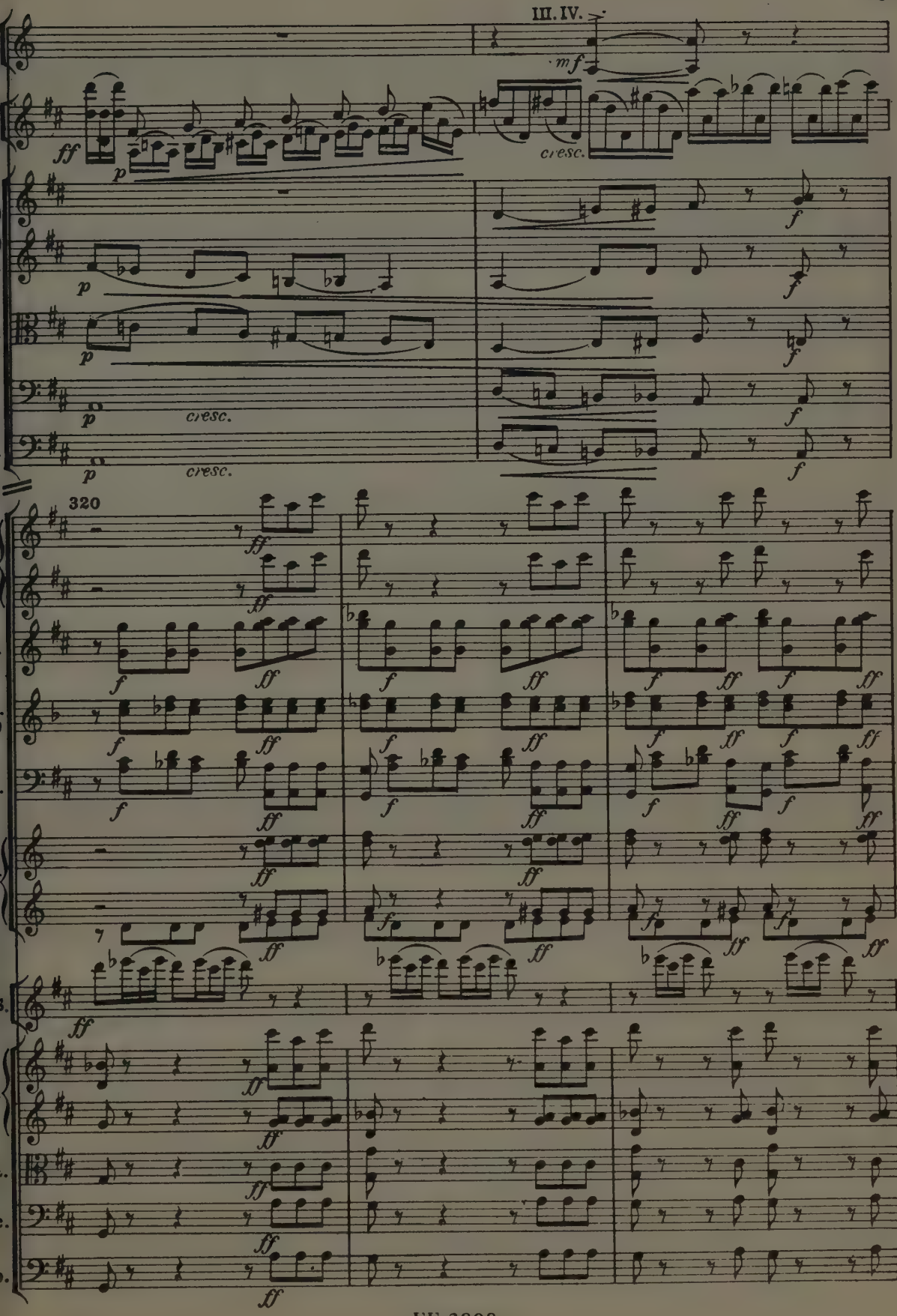

Più mosso.
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.
300
cresc.
I. II.
cresc.

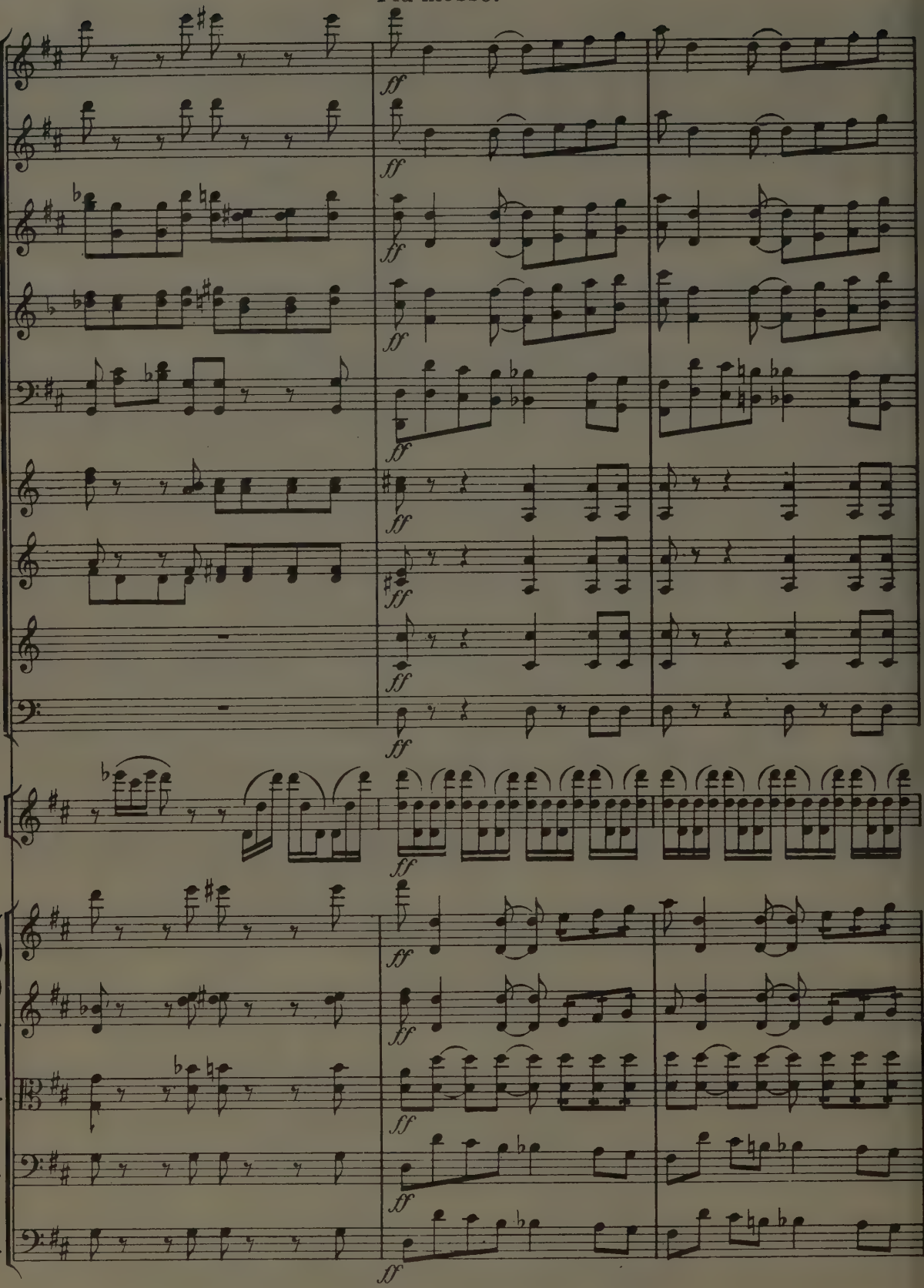

Allegro giusto.
f
fp
cresc.
p
p cresc.

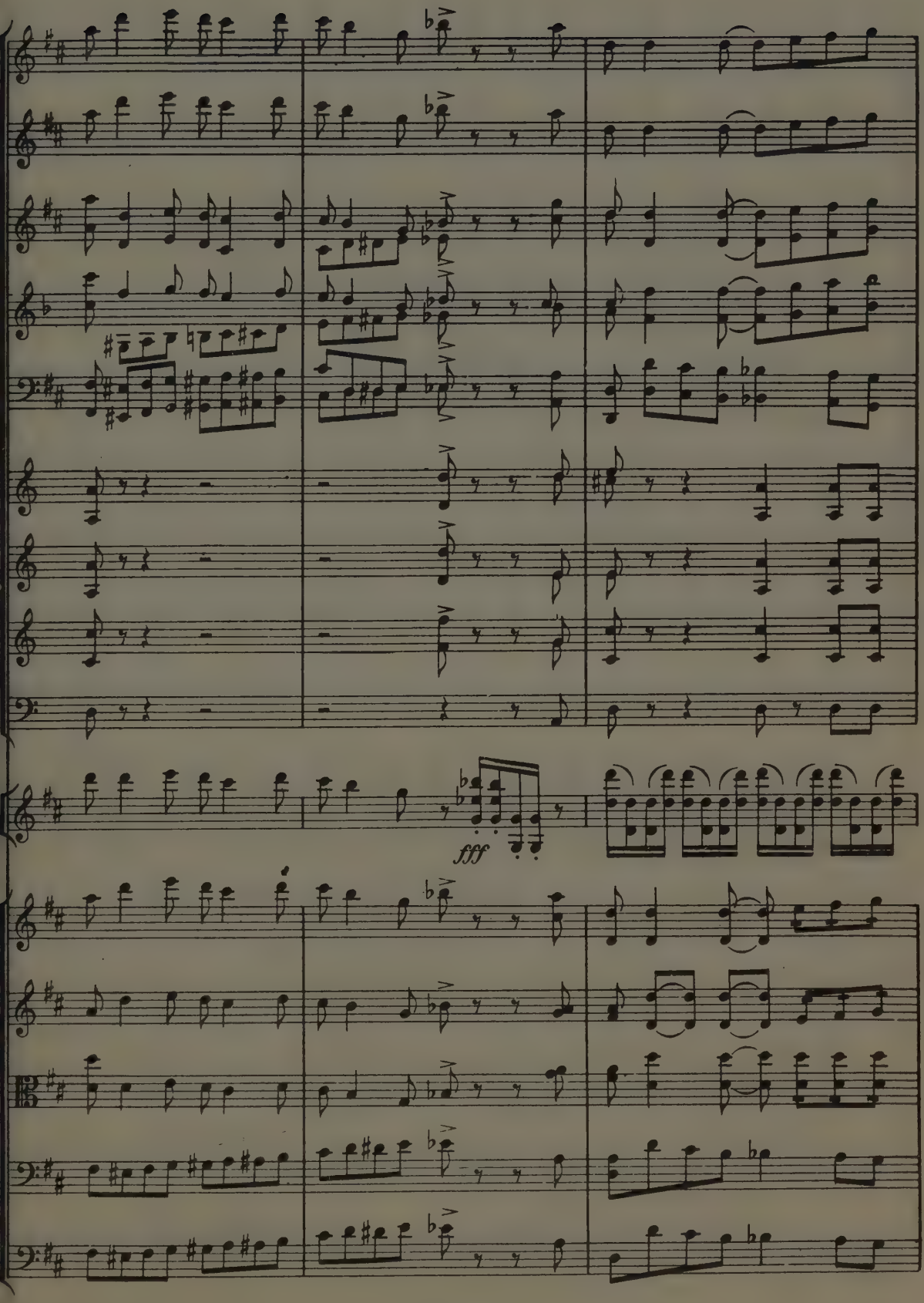

Fl.
Ob.
Cl. (A)
Fg.
I. II.
Cor. (F)
V. S.
Vl.
Vla.
Vc. Cb.
Bassi
310
Ob.
Cl. (A)
Fg.
V. S.
Vl.
Vla.
Vc. Cb.

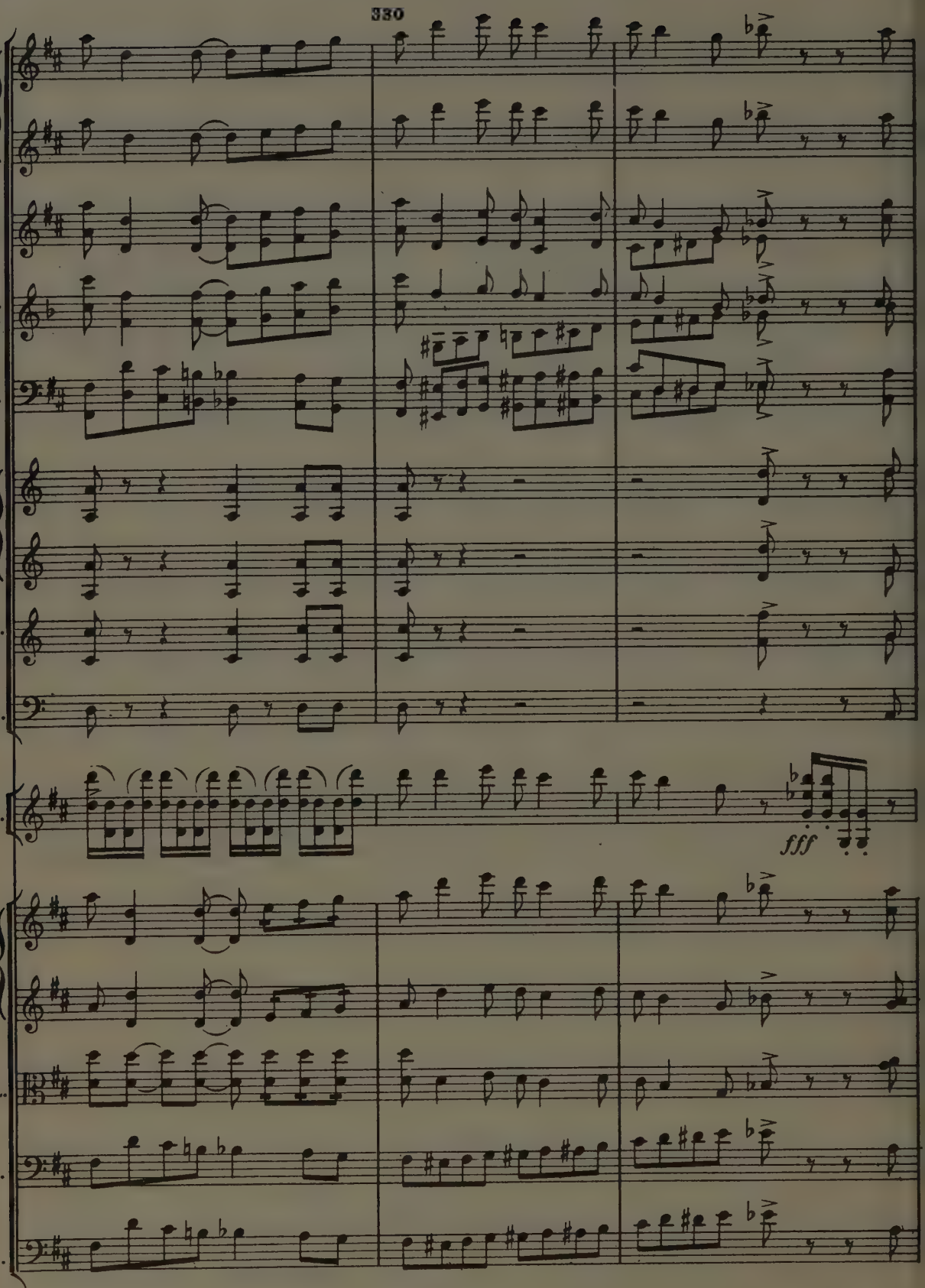


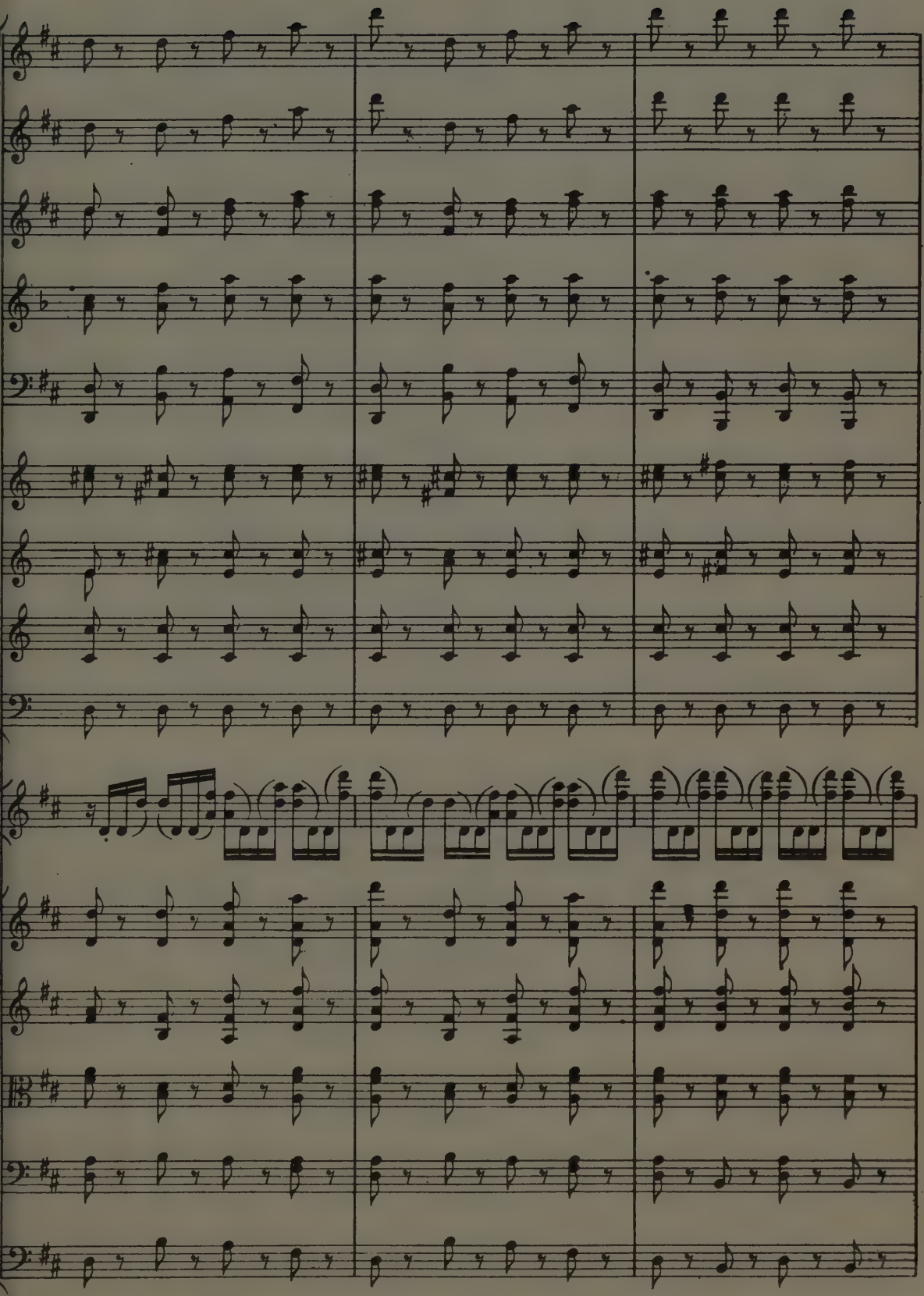

Stringendo.
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.
cresc.
cresc.
cresc.

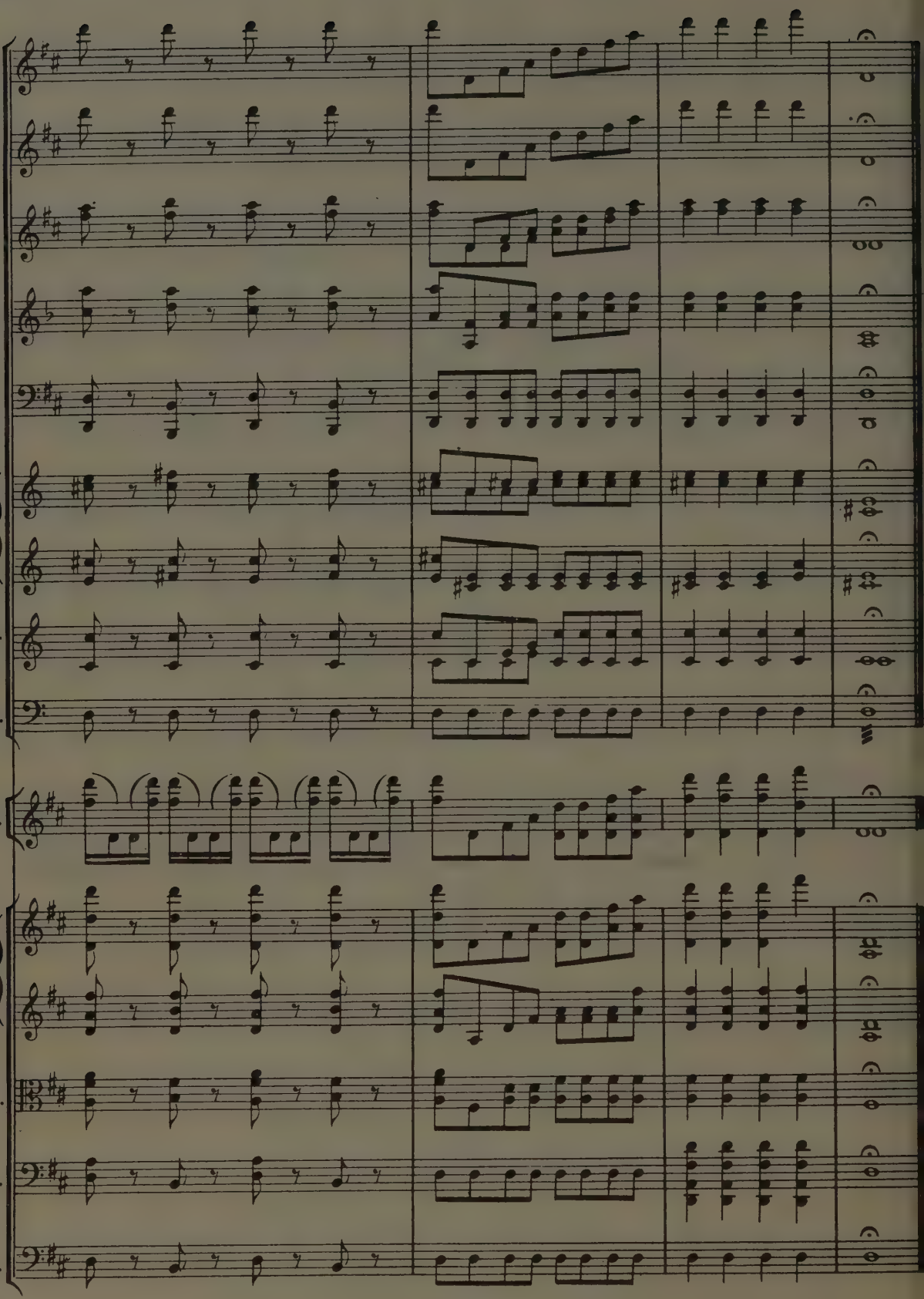

III. IV.
mf
ff
p
cresc.
f
320


Più mosso.
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.
ff


fff

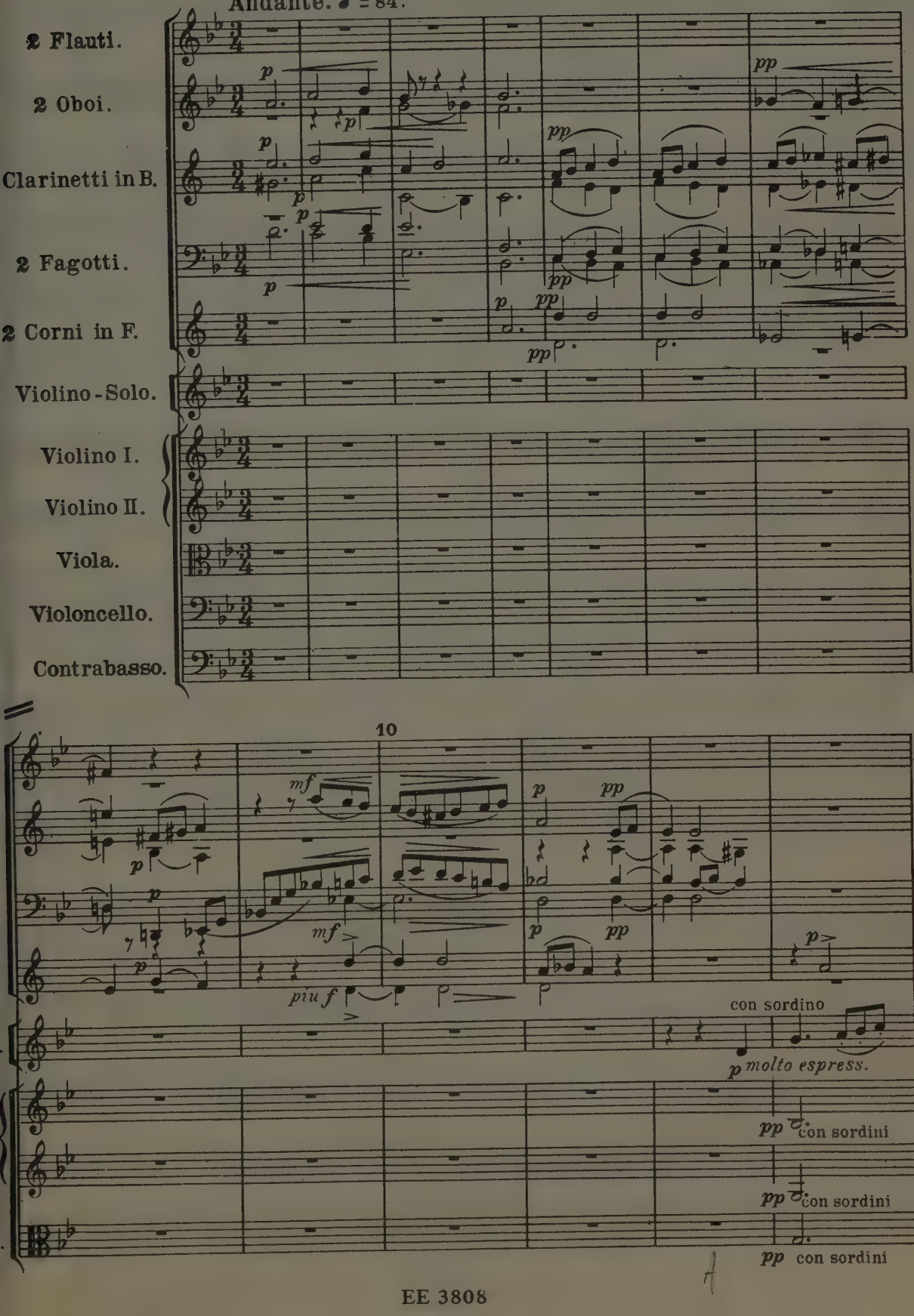

330
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
fff
Vl.
Vla.
Vc.
Cb.

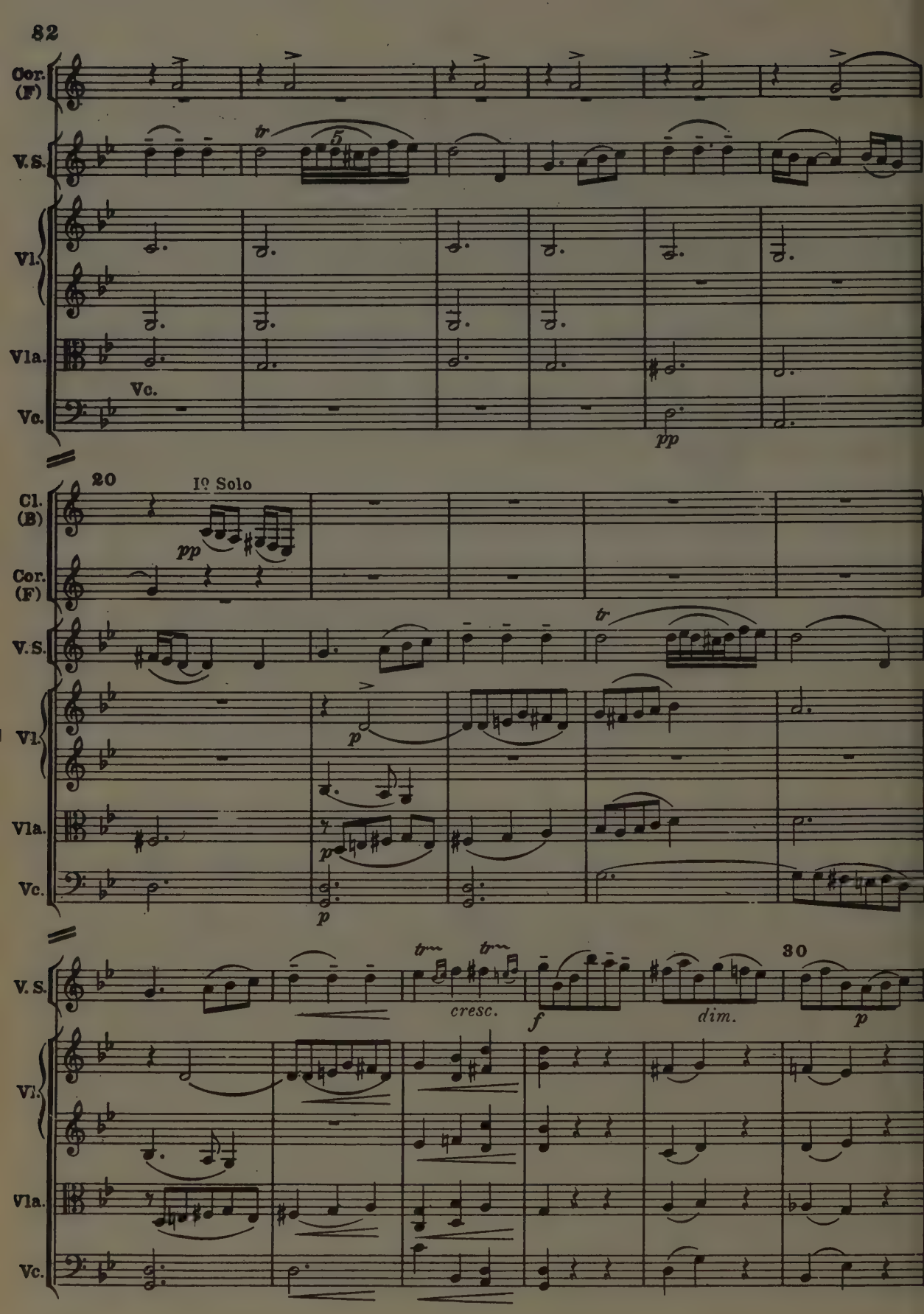


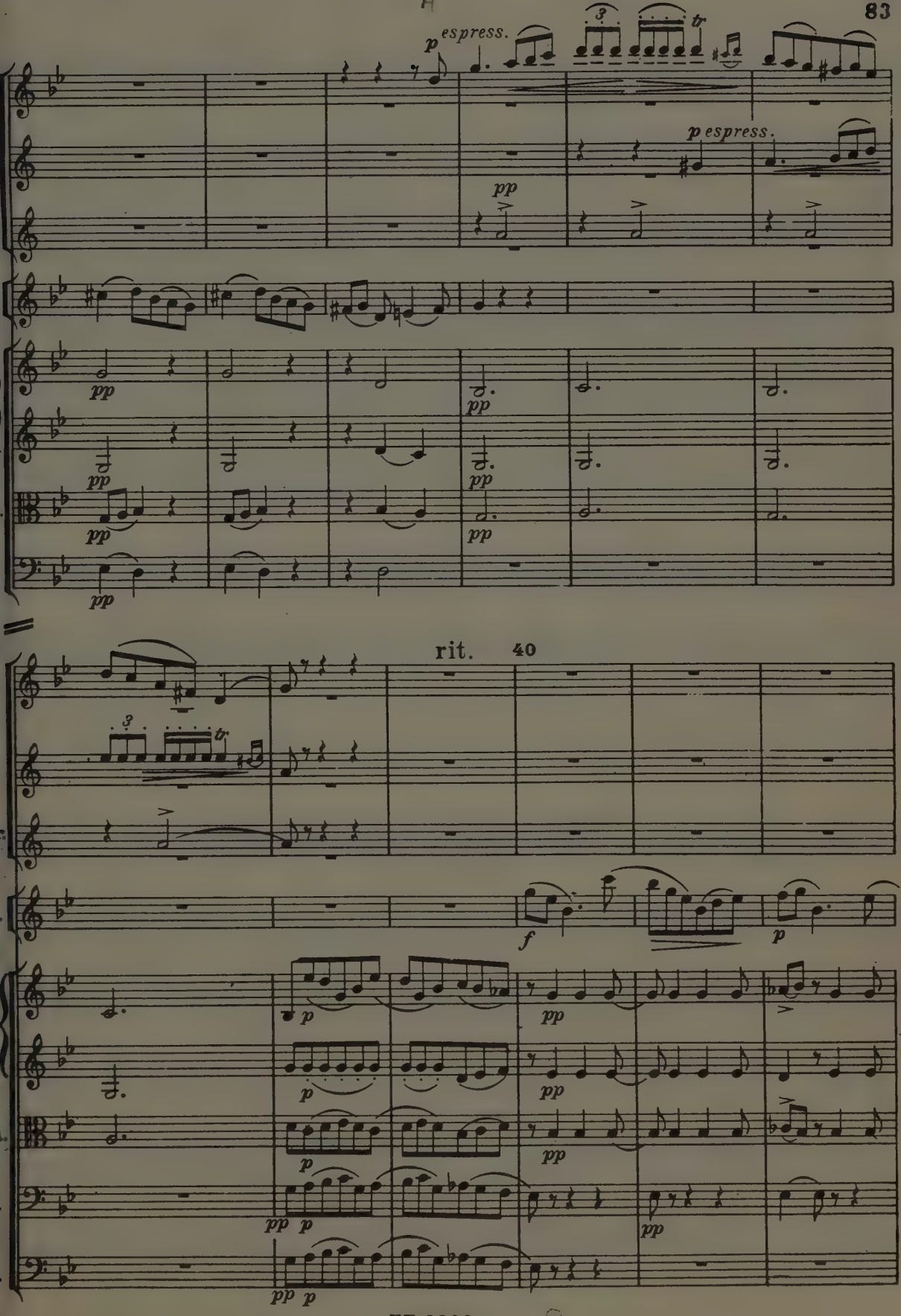

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V. S.
Vl.
Vla.
Vc.
Cb.

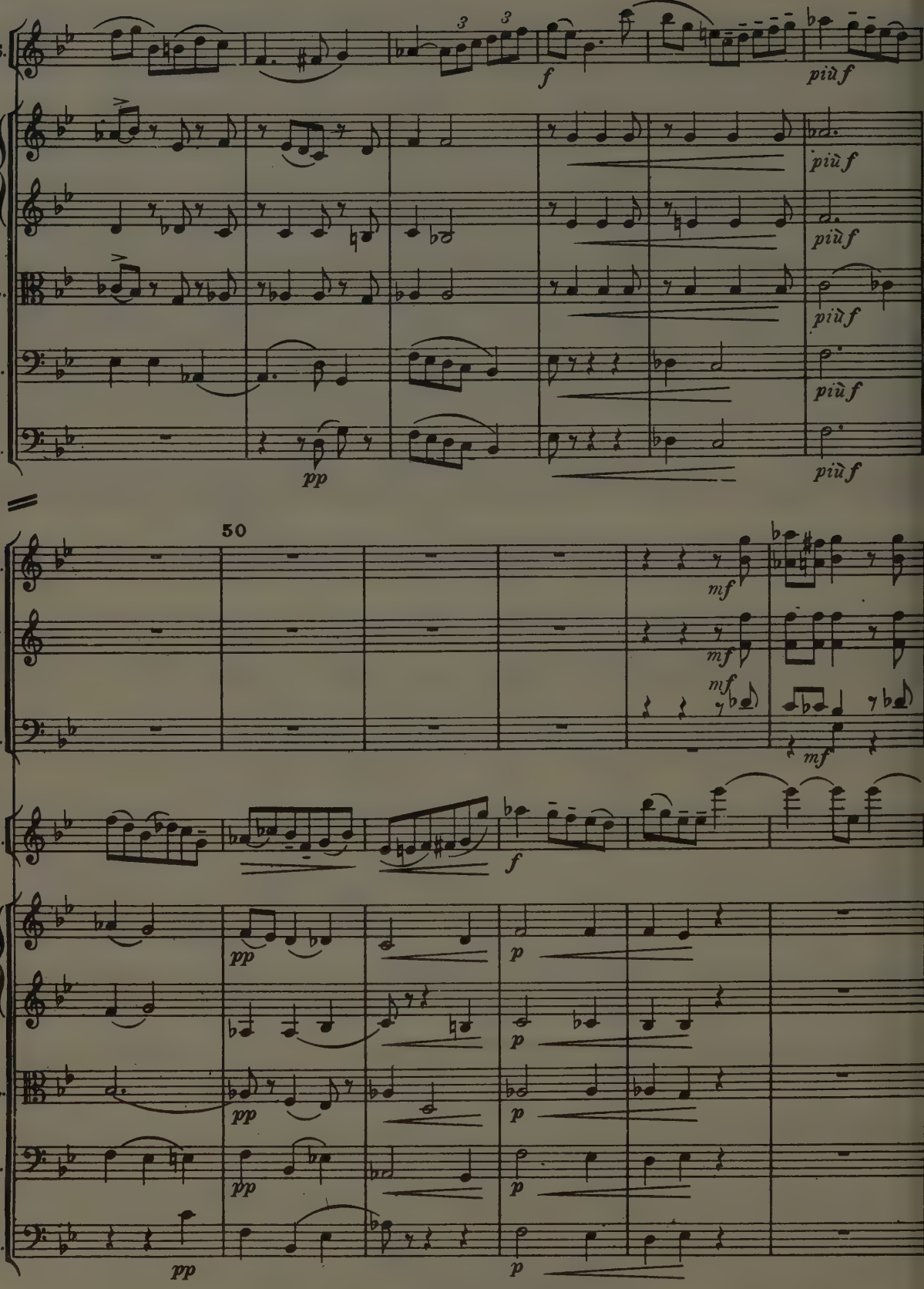
Canzonetta.

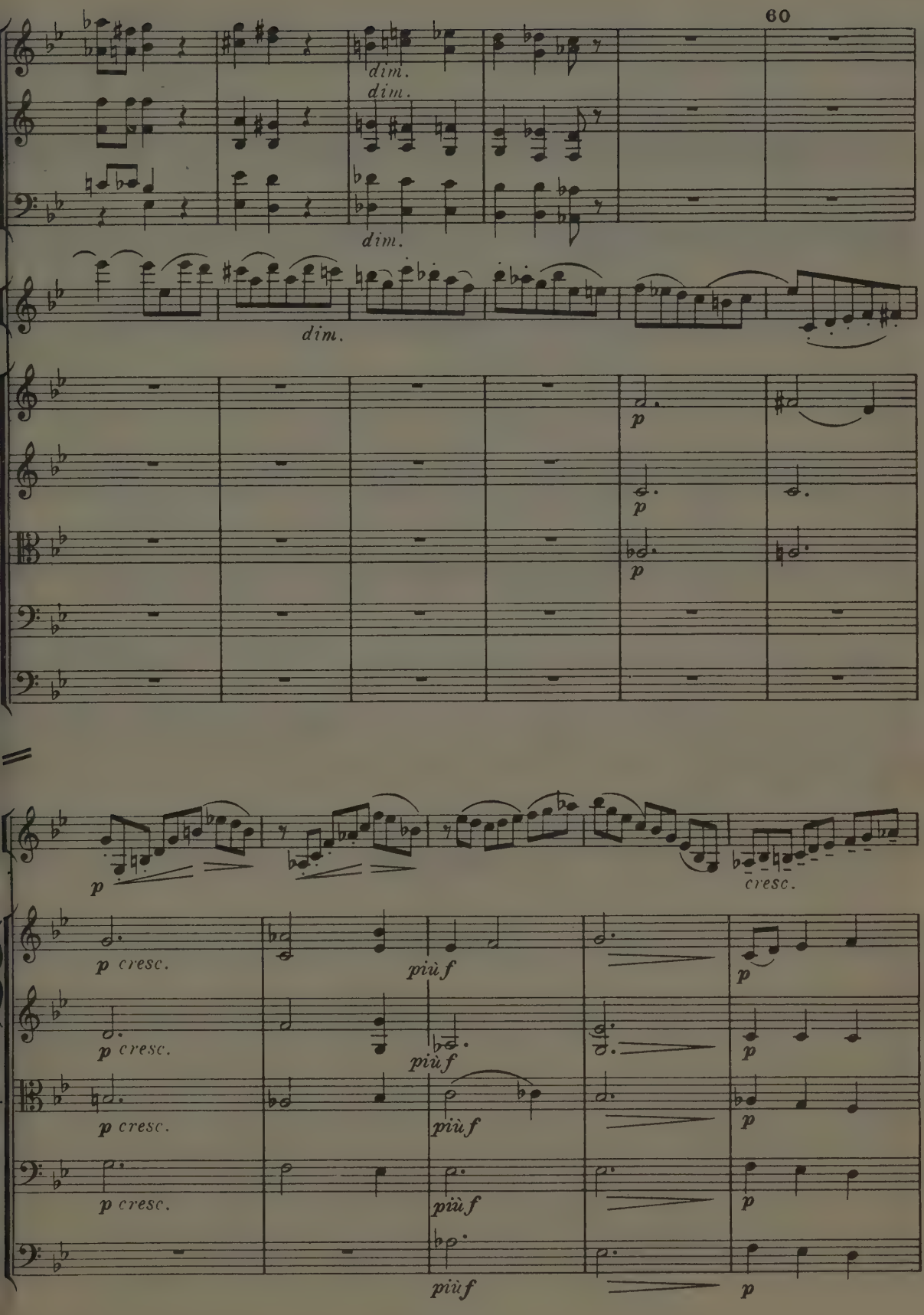
Andante. ♩ = 84.

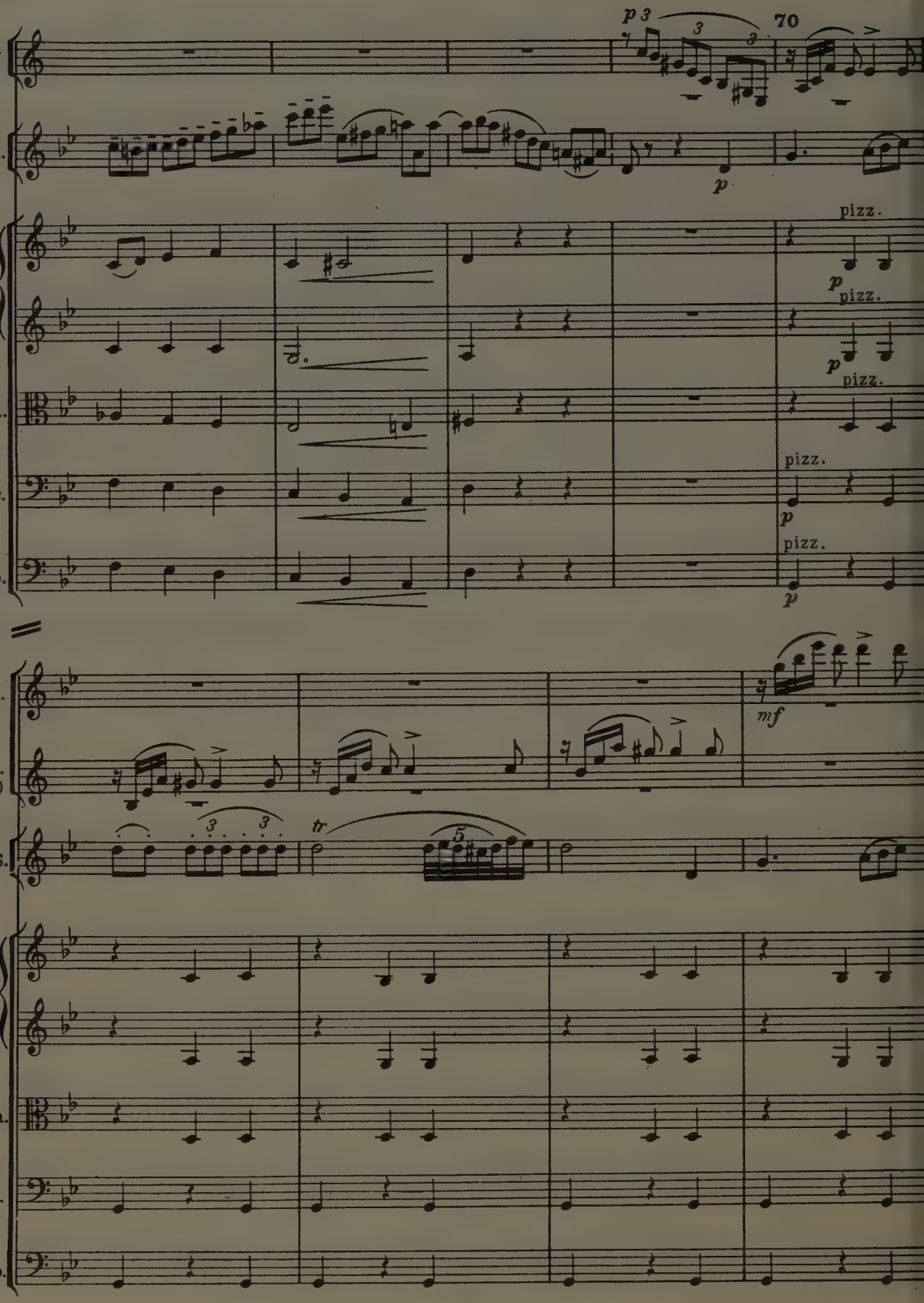


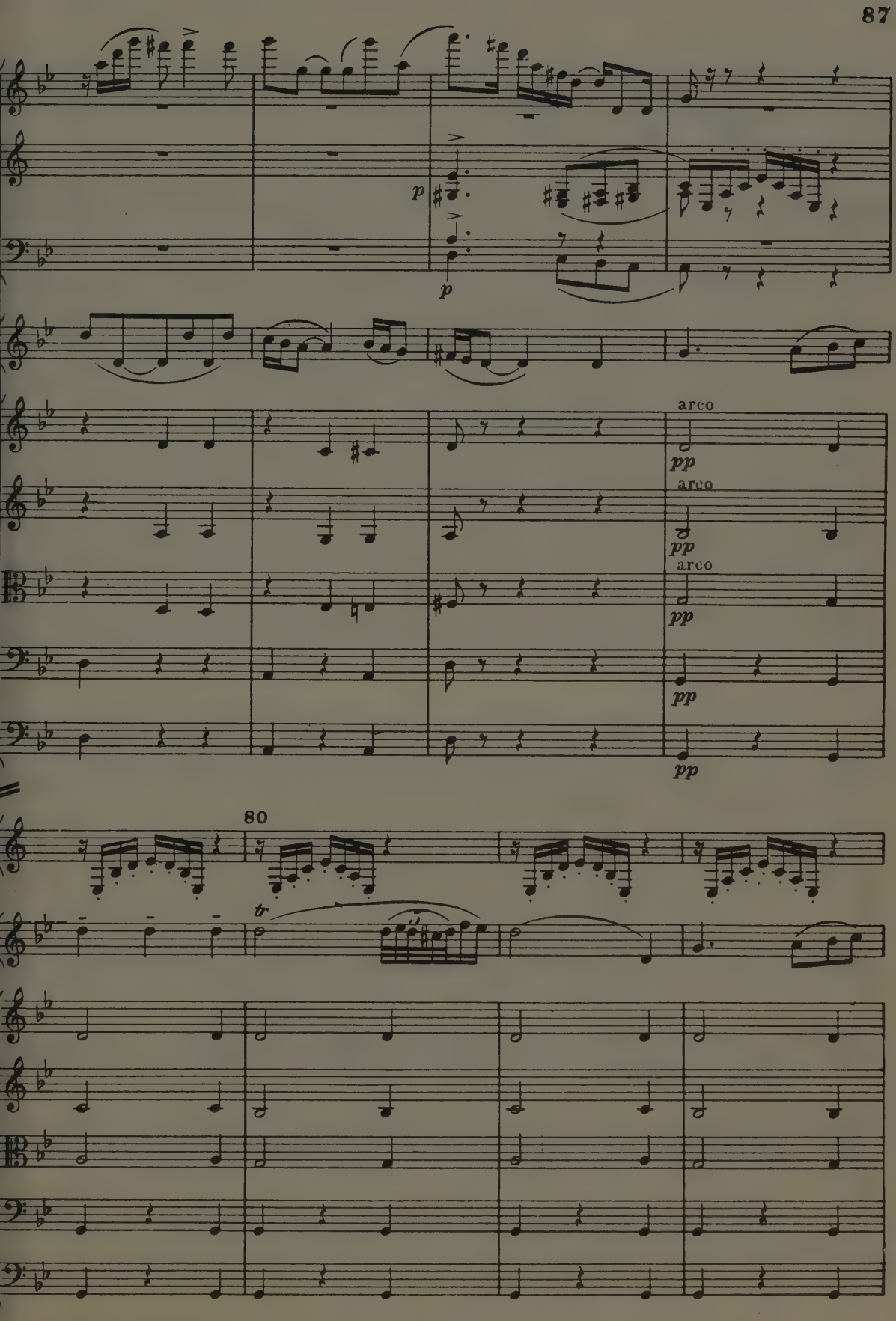

82
Cor. (F)
V.S.
Vl.
Vla.
Vc.
tr
5
pp
20
Iº Solo
Cl. (B)
Cor. (F)
V.S.
Vl.
Vla.
Vc.
pp
tr
p
p
p
V.S.
Vl.
Vla.
Vc.
tr
tr
cresc.
f
dim.
30
p

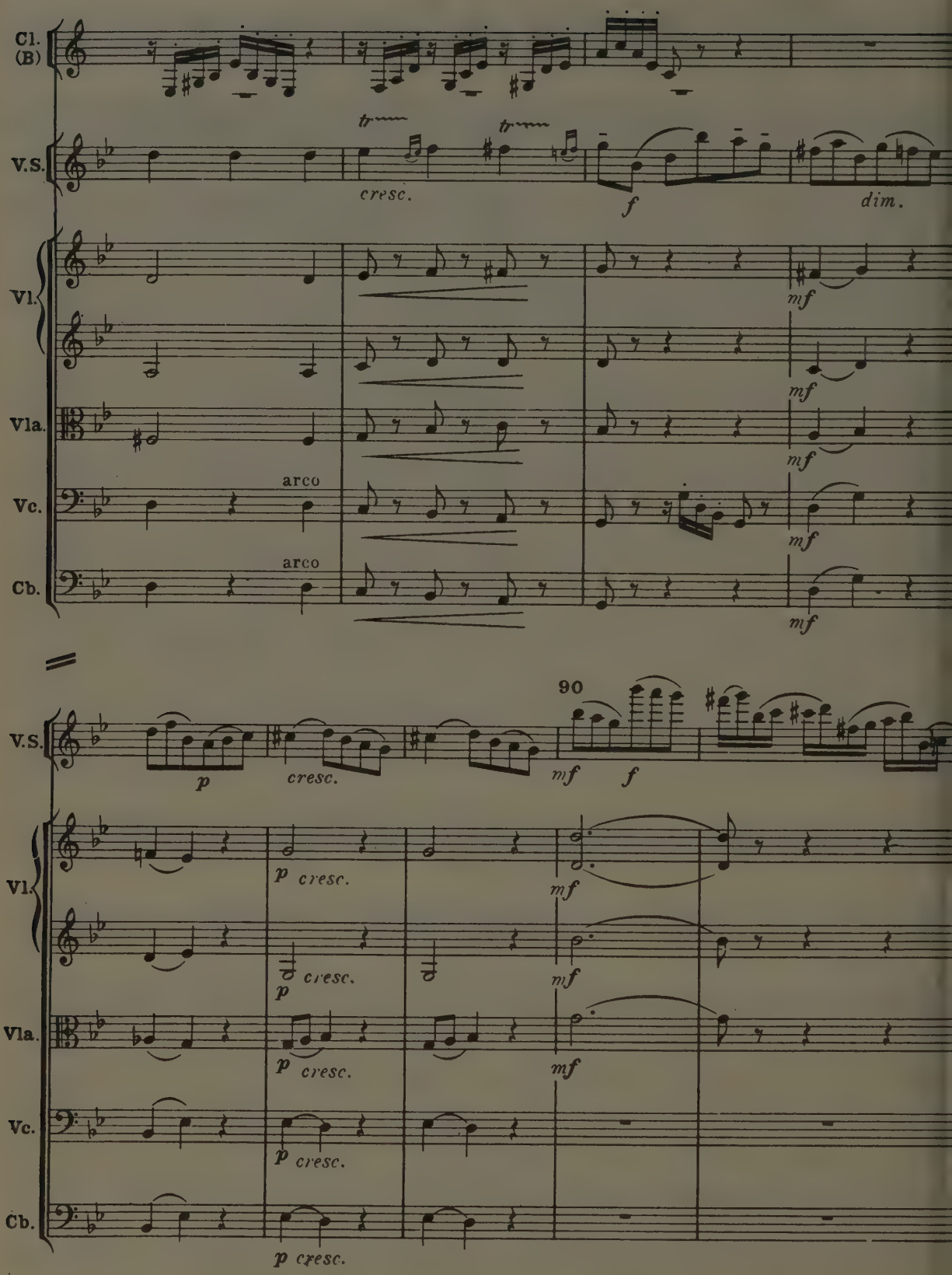

p espress.
pp
p espress.
rit.
40
f
p
pp

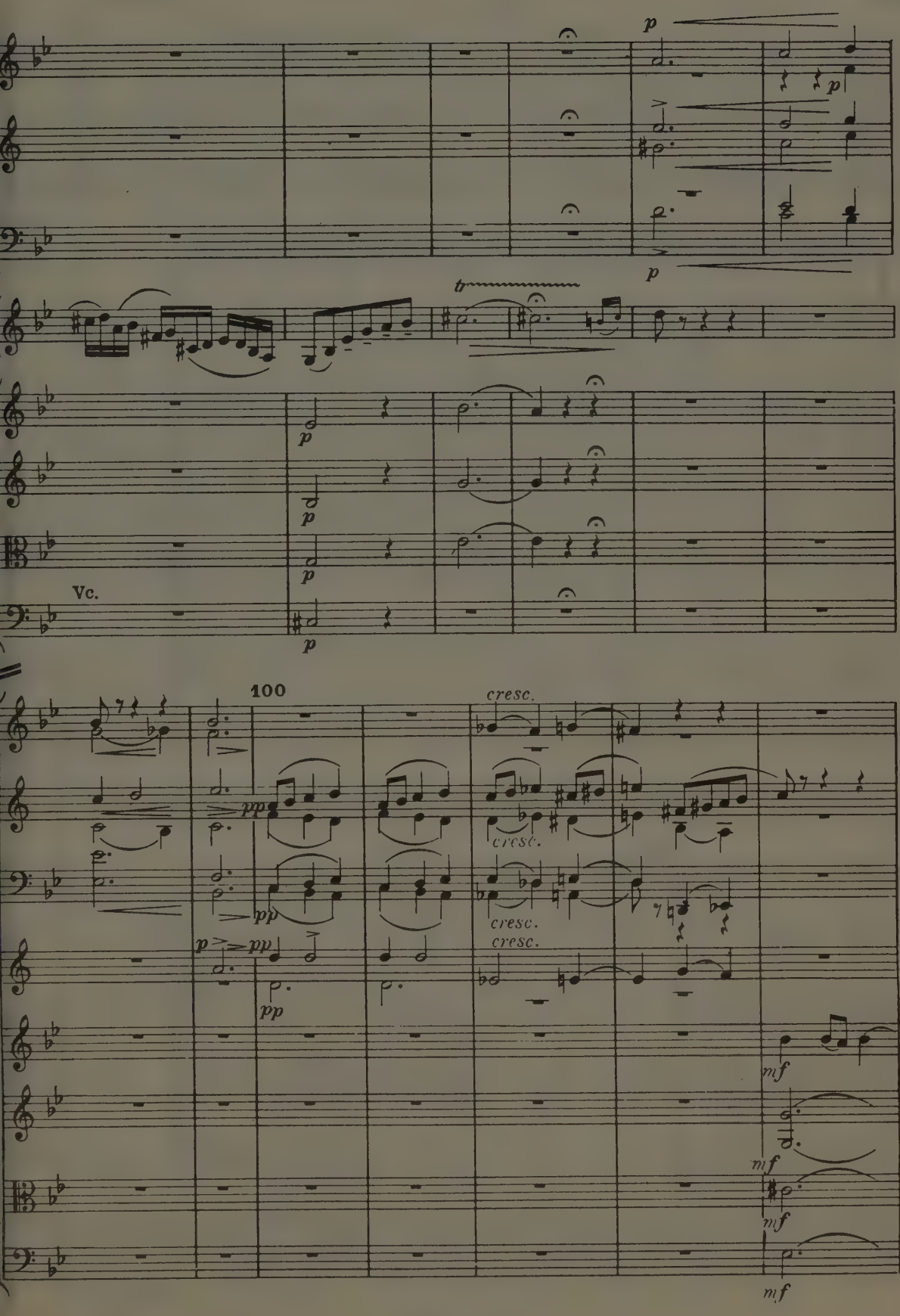

V.S.
Vl.
Vla.
Vc.
Cb.
Ob.
Cl. (B)
Fg.
50
f
più f
pp
mf
p

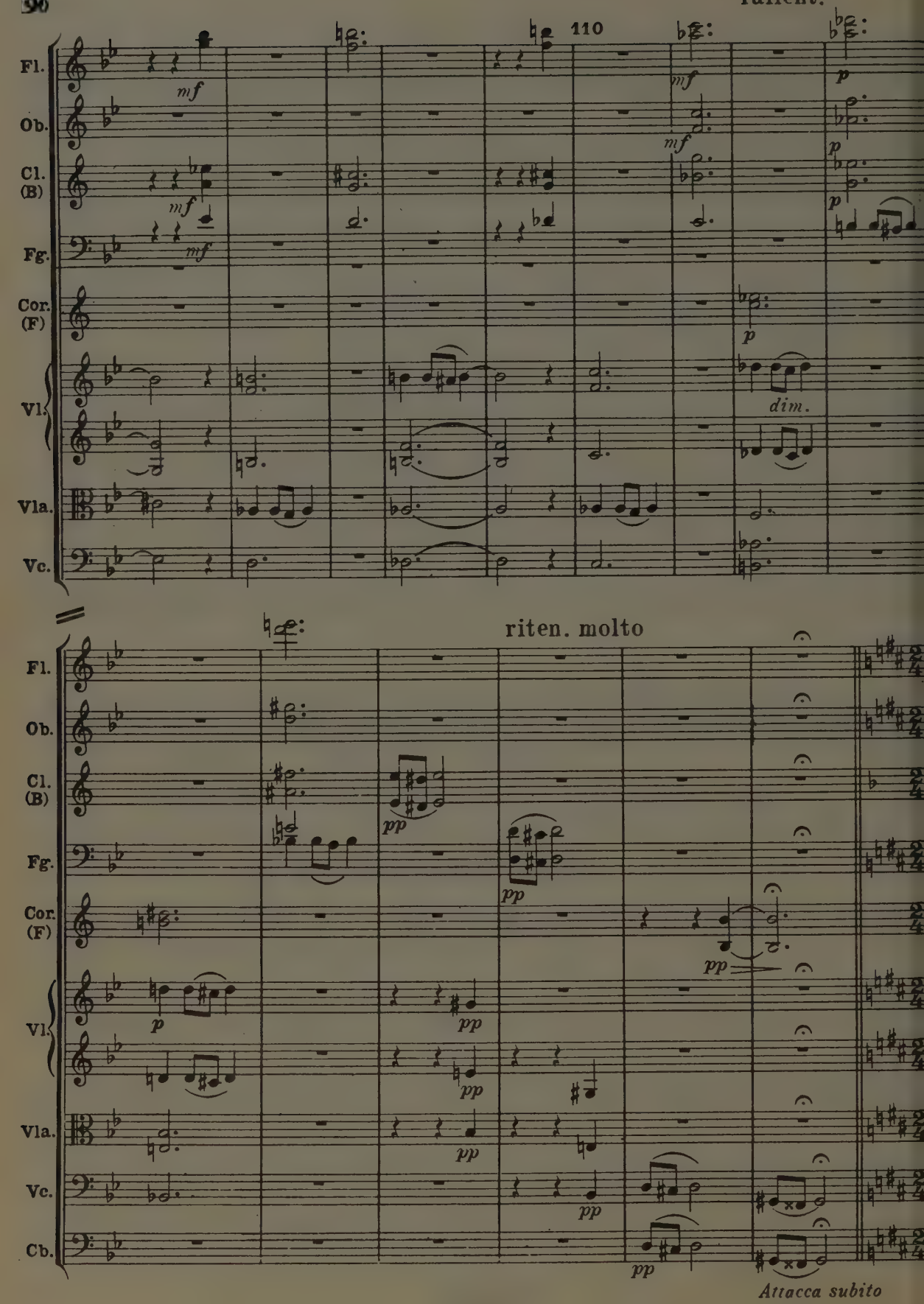

60
dim.
dim.
dim.
dim.
p
p
p
p
cresc.
p cresc.
più f
p
p cresc.
più f
p
p cresc.
più f
p
p cresc.
più f
più f
p


70
Cl. (B)
V.S.
Vl.
Vla.
Vc.
Cb.
p
pizz.
Fl.
mf
tr


p
p
arco
pp
arco
pp
arco
pp
pp
pp
80
tr


Cl. (B)
V.S.
tr
tr
cresc.
f
dim.
Vl.
mf
mf
Vla.
mf
Vc.
arco
mf
Cb.
arco
mf
90
V.S.
p
cresc.
mf
f
Vl.
p cresc.
mf
p cresc.
mf
Vla.
p cresc.
mf
Vc.
p cresc.
Cb.
p cresc.

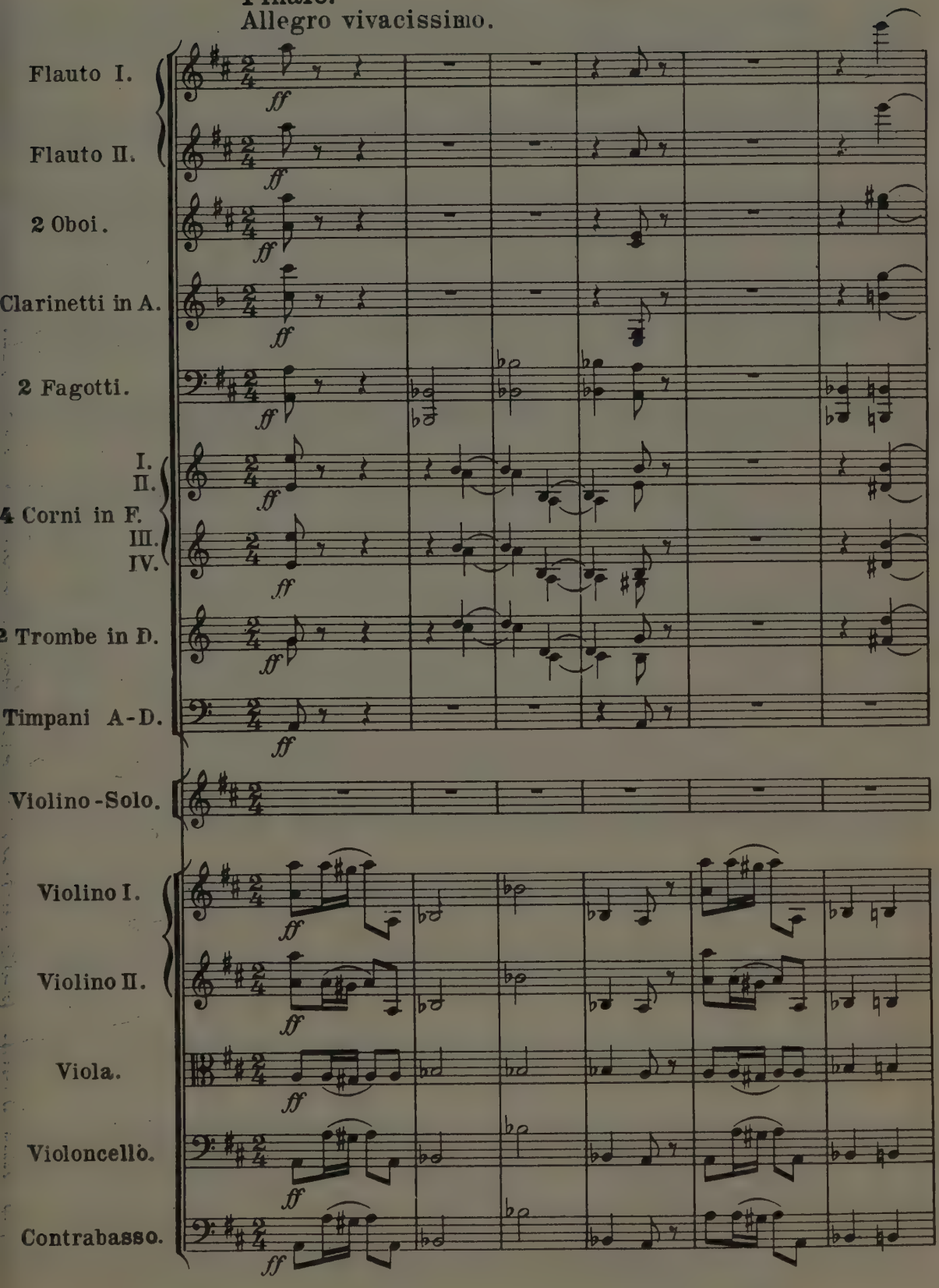

p
p
p
p
p
p
Vc.
100
cresc.
cresc.
cresc.
cresc.
pp
pp
p
pp
pp
mf
mf
mf
mf

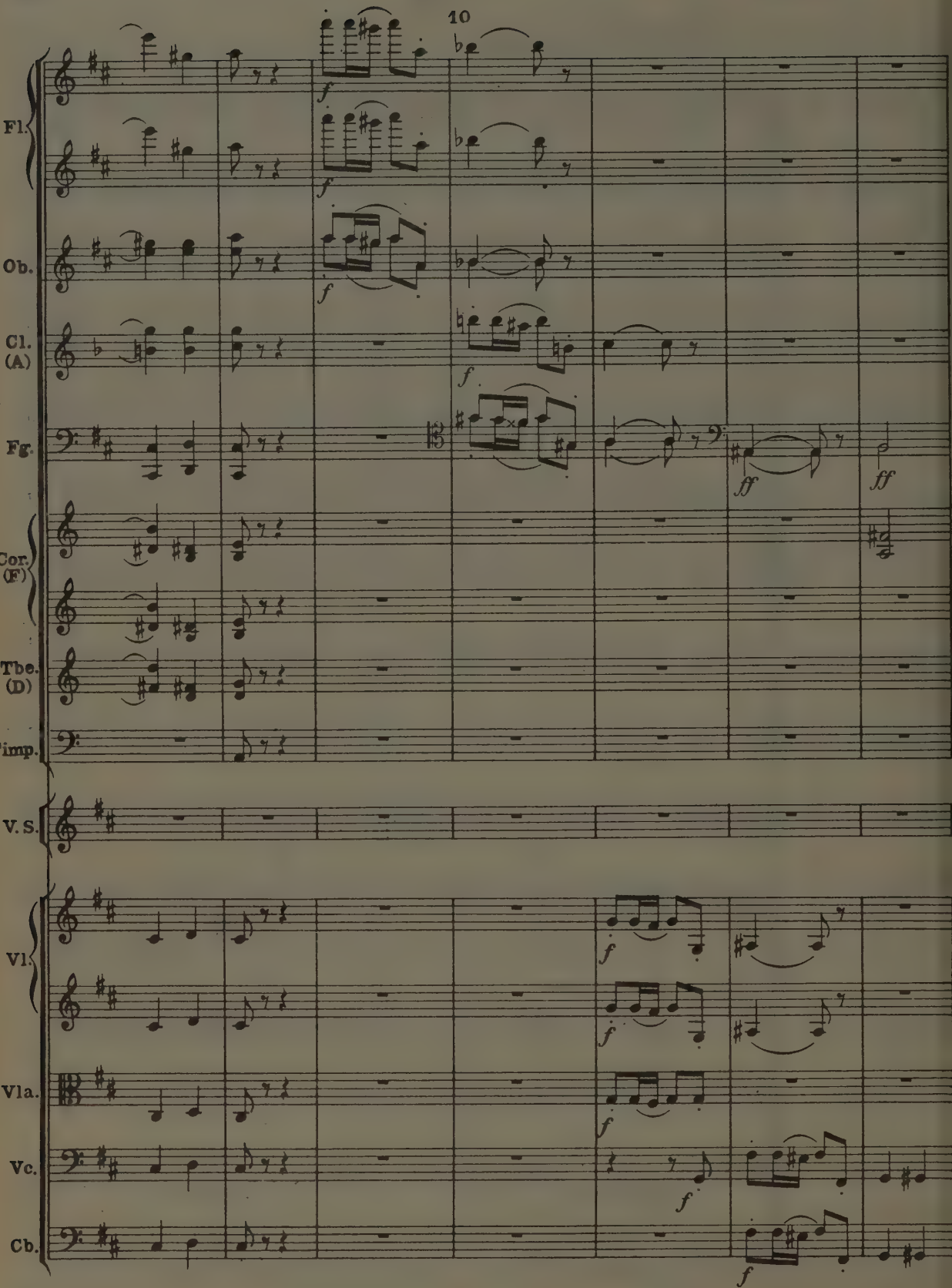

rallent.
110
Fl.
Ob.
Cl. (B)
Fg.
Cor. (F)
Vl.
Vla.
Vc.
mf
p
dim.
riten. molto
Cb.
pp
Attacca subito

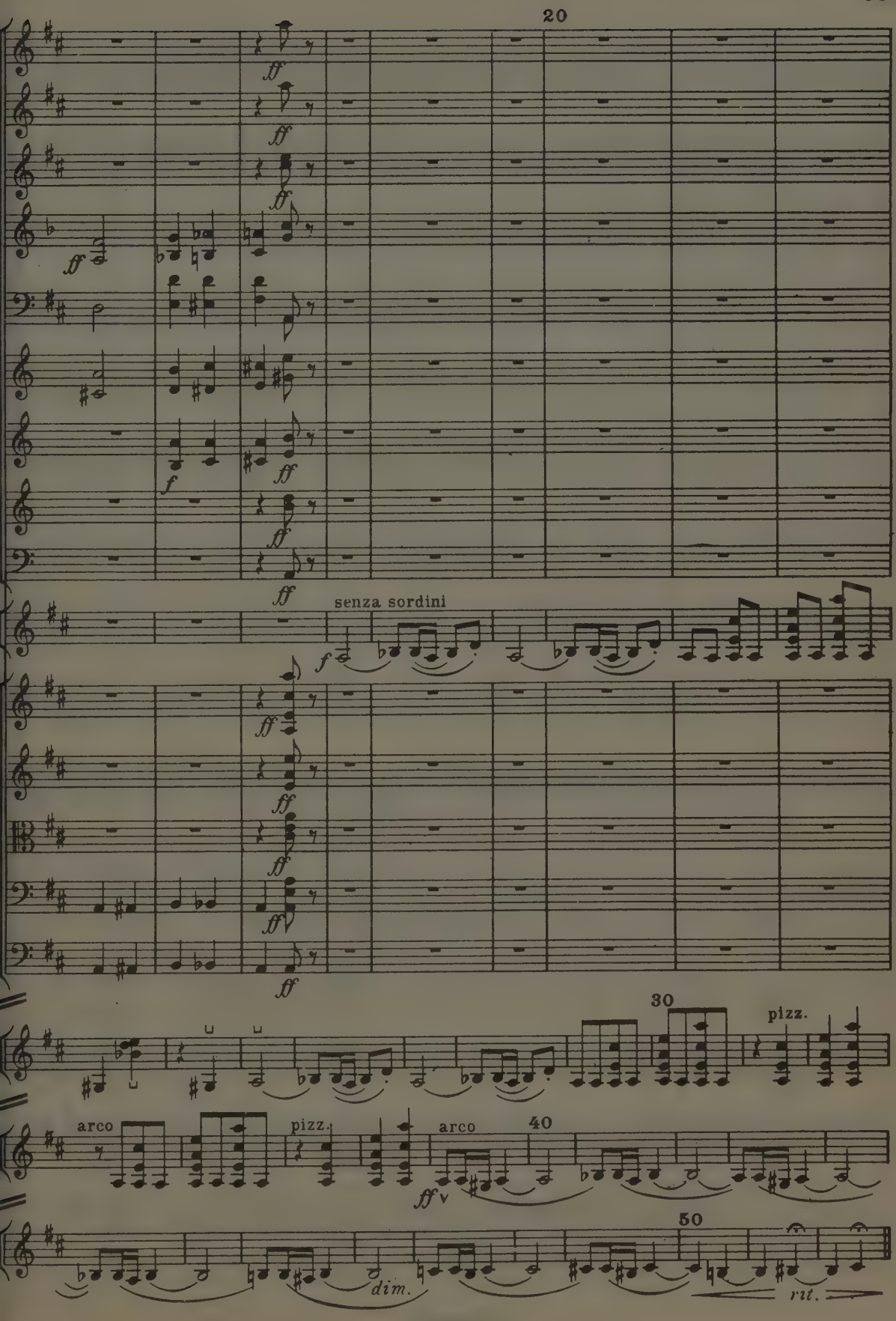
III.

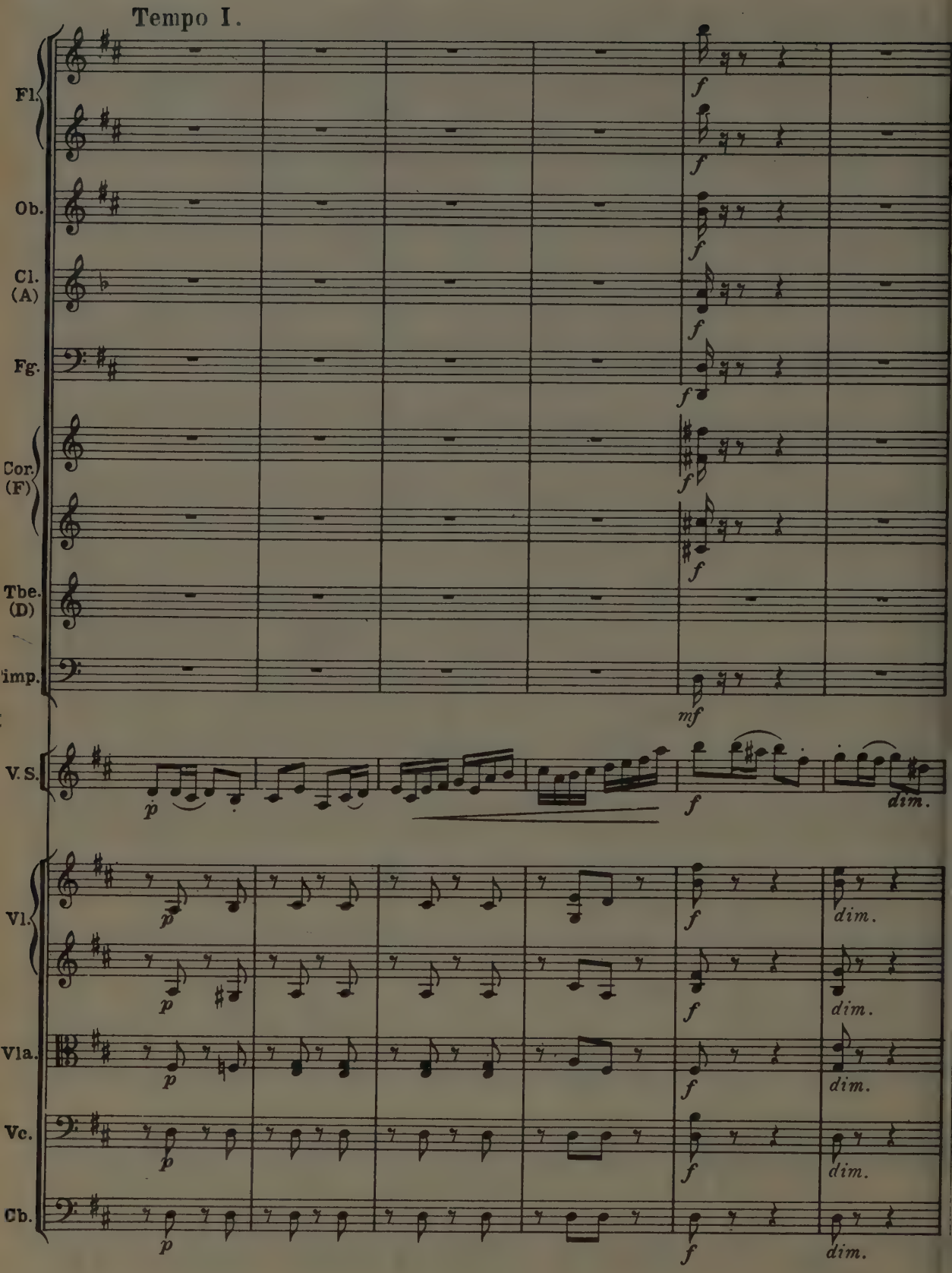
Finale.

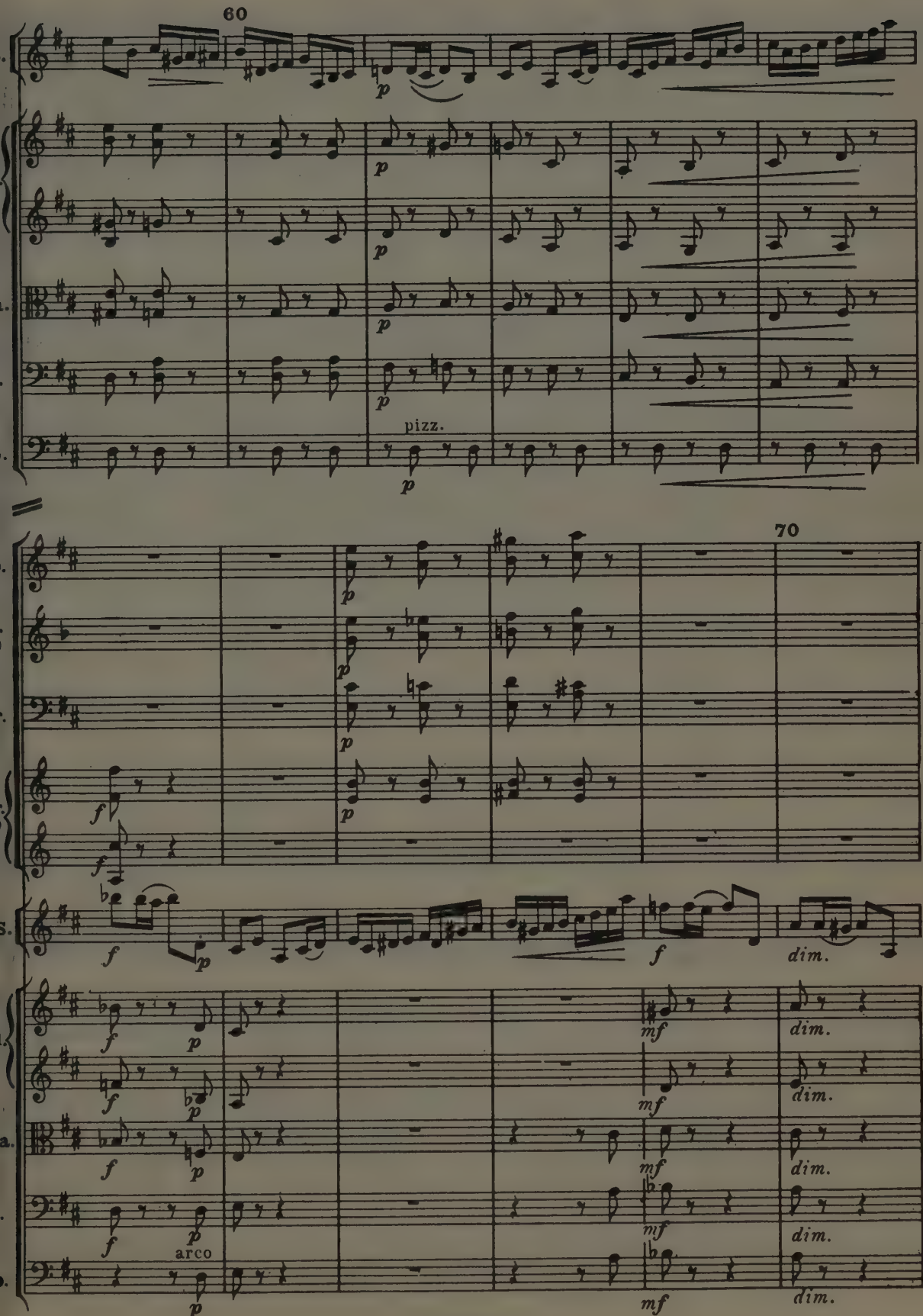
Allegro vivacissimo.

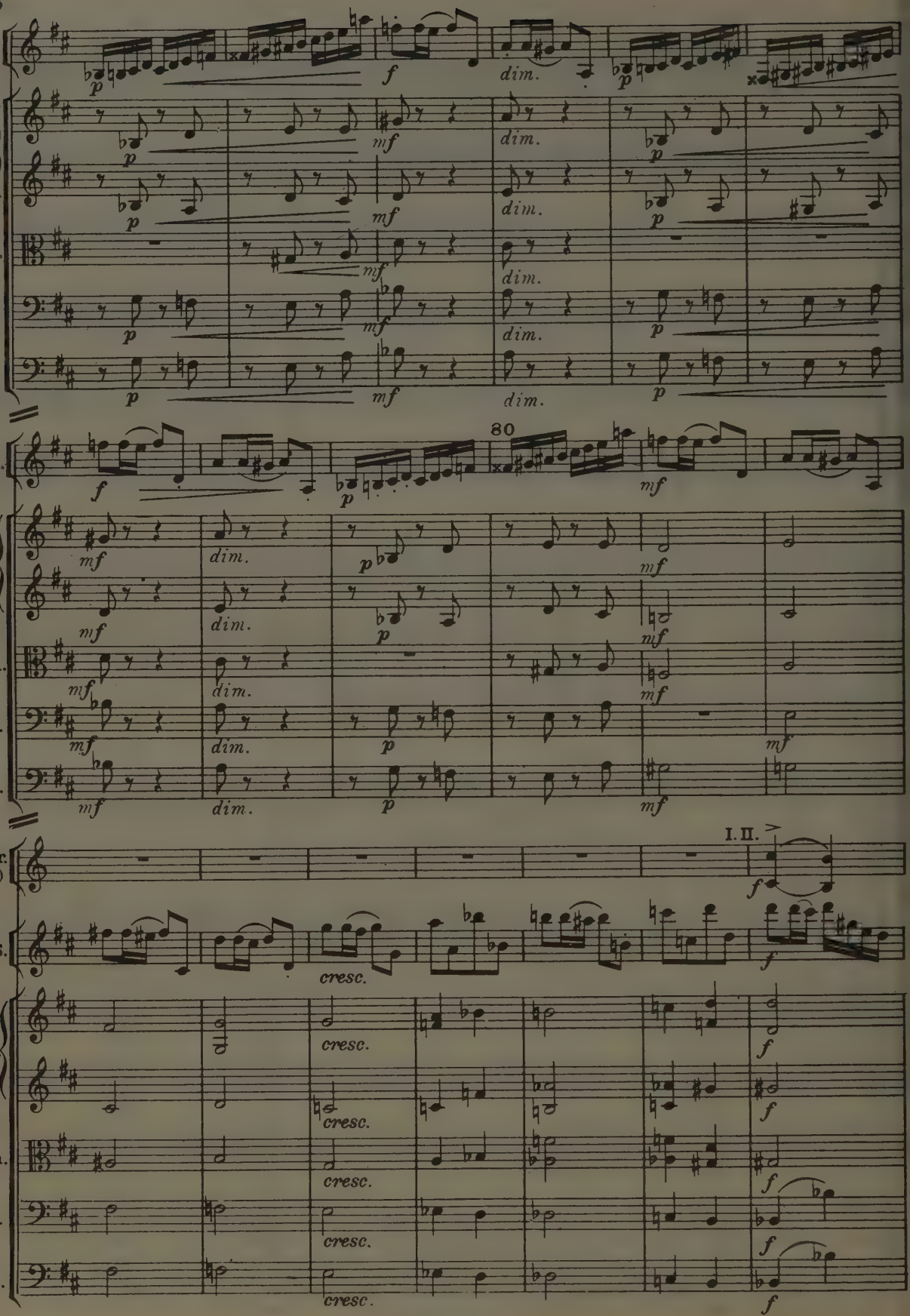


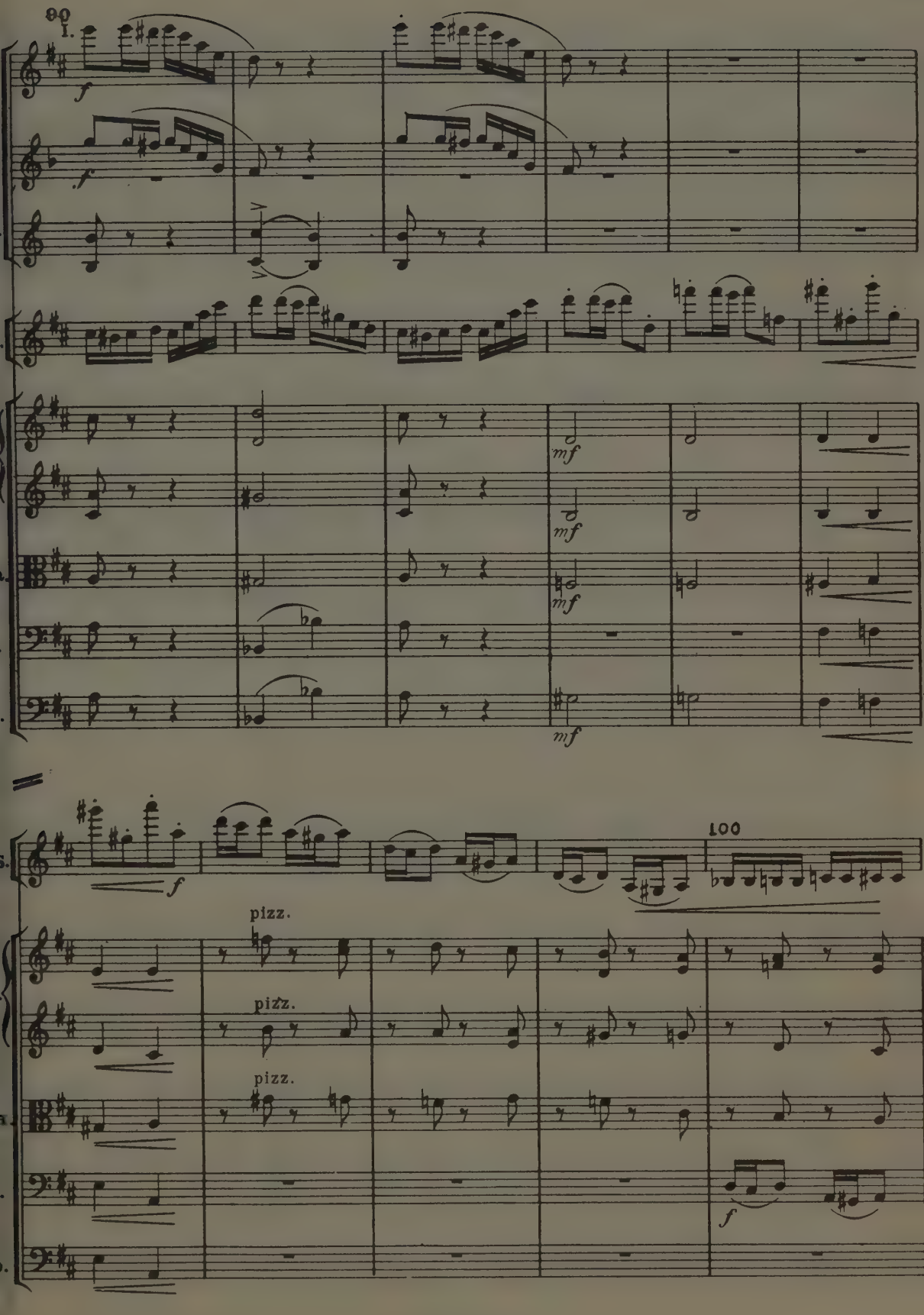

10
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V. S.
Vl.
Vla.
Vc.
Cb.
f
ff

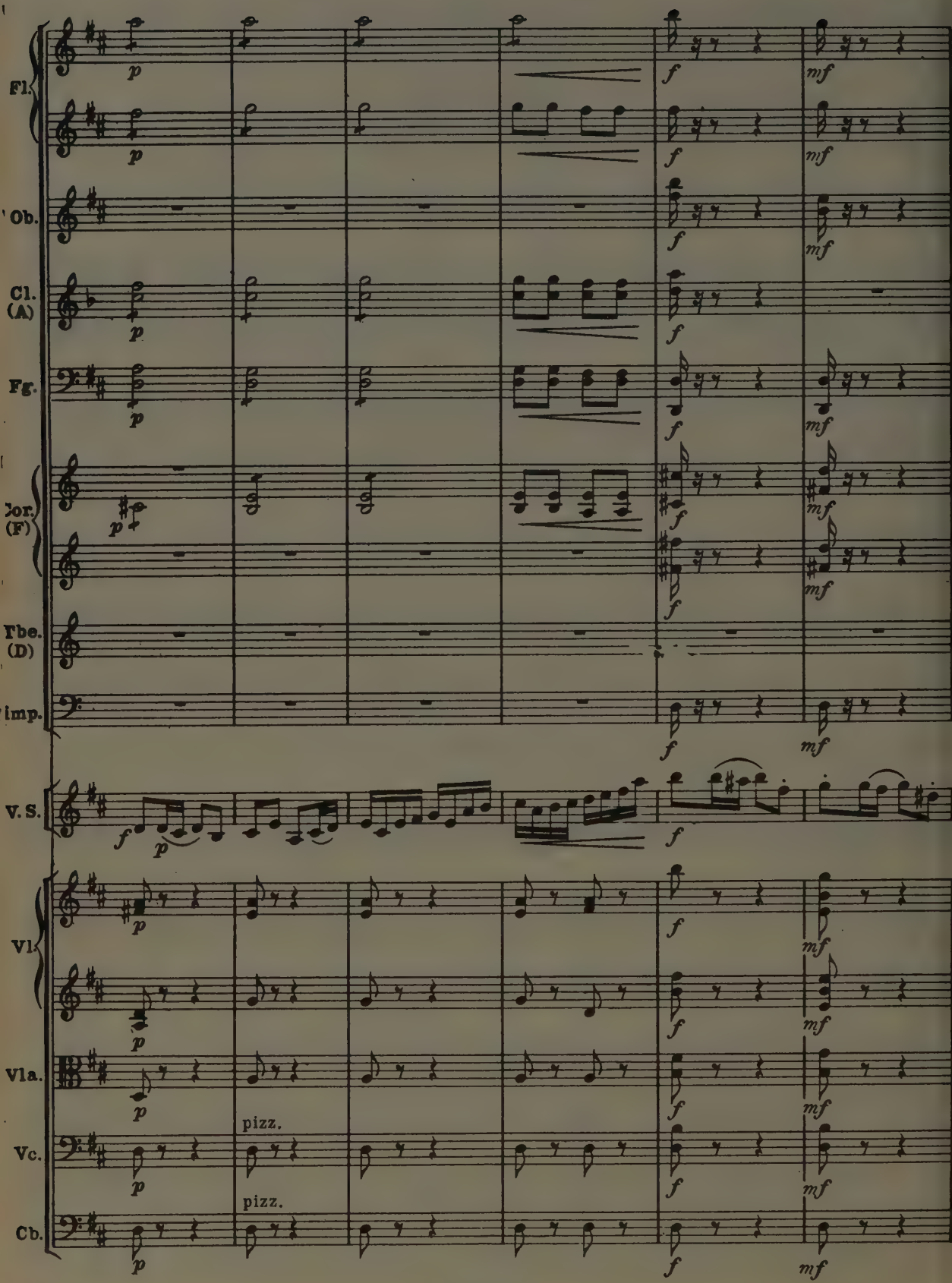

20
ff
f
senza sordini
30
pizz.
arco
40
dim.
50
rit.

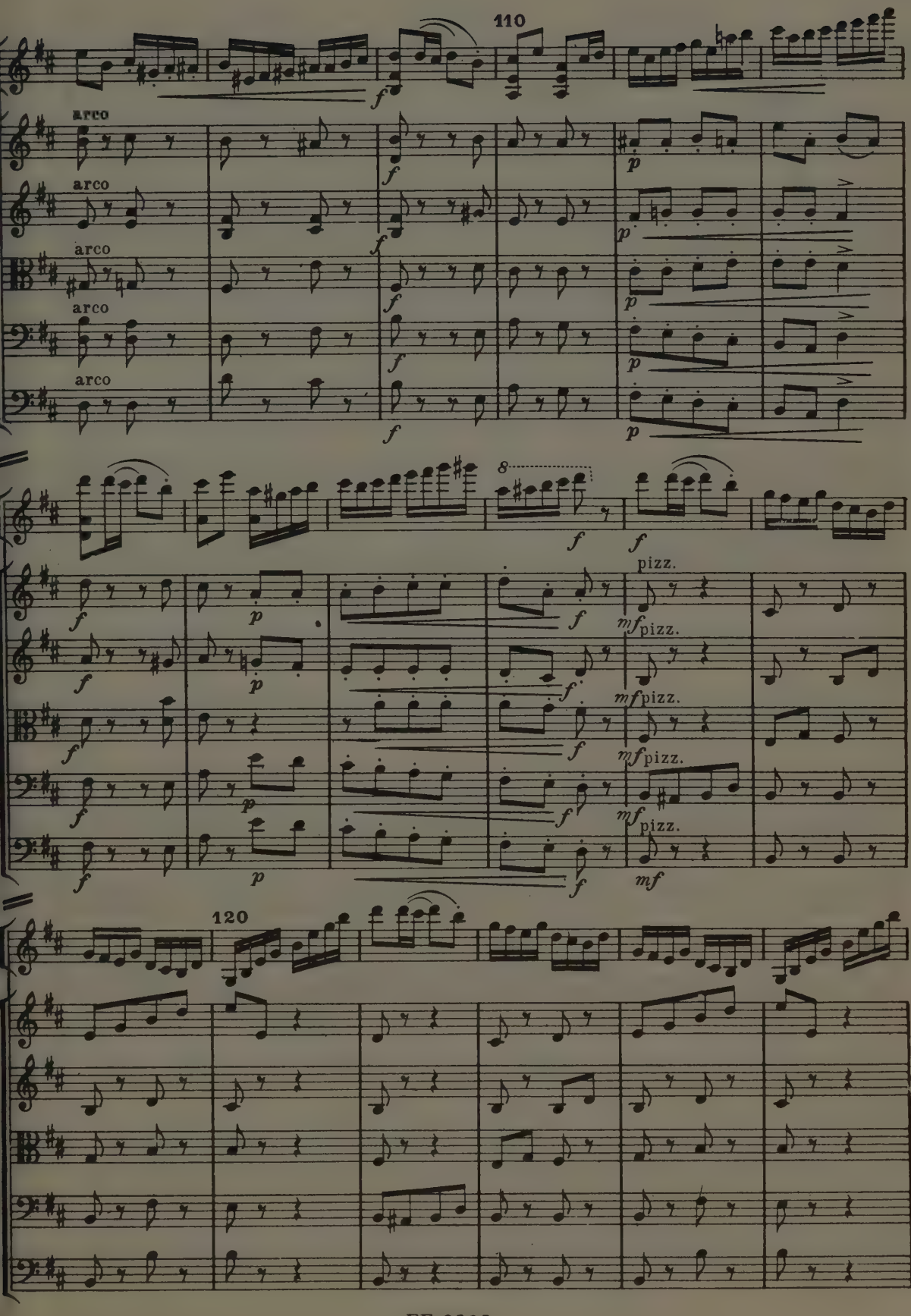

Tempo I.
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.
f
mf
p
dim.

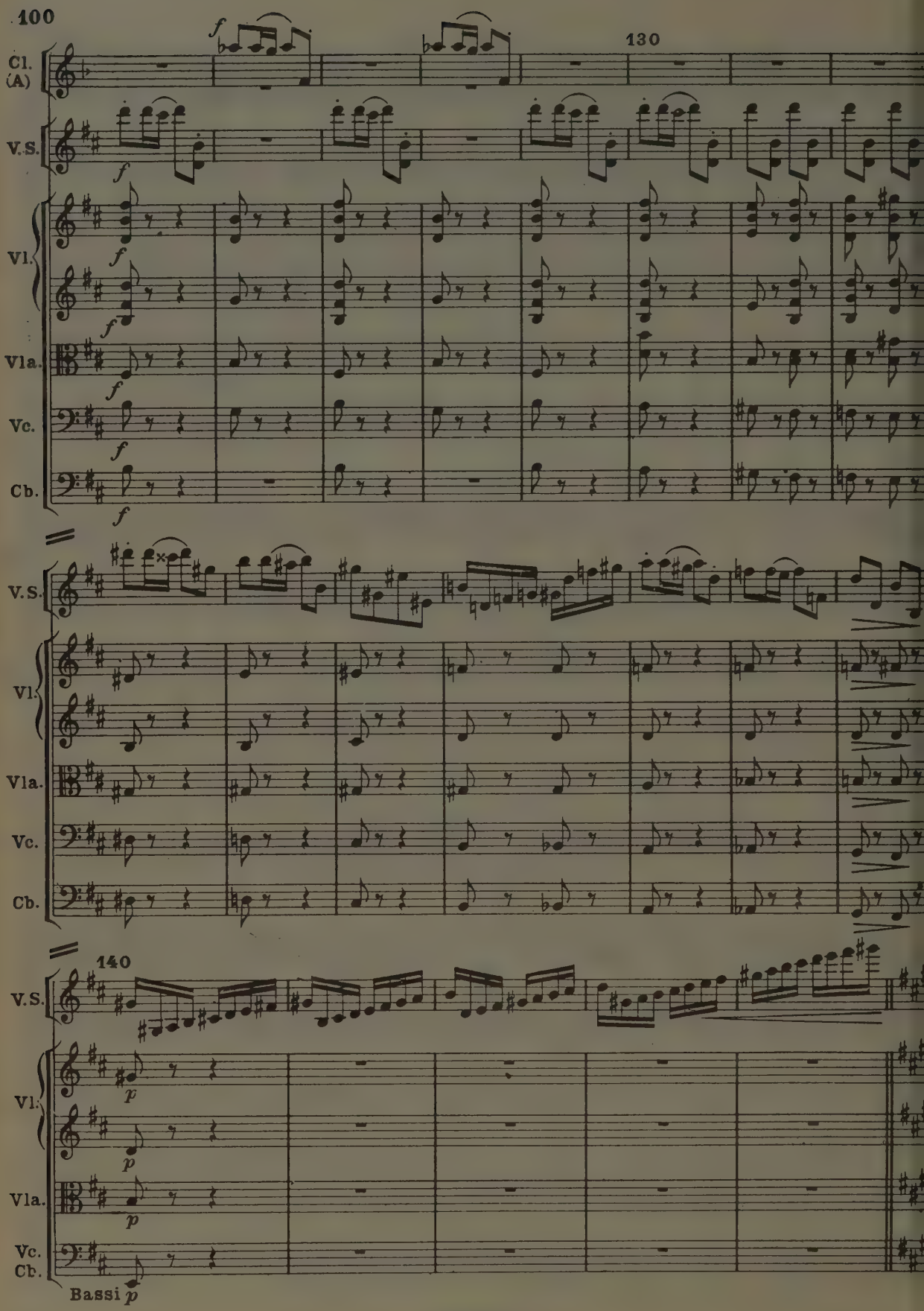

60
pizz.
70
arco
dim.


V.S.
Vl.
Vla.
Vc.
Cb.
80
Cor. (F)
I. II.
cresc.

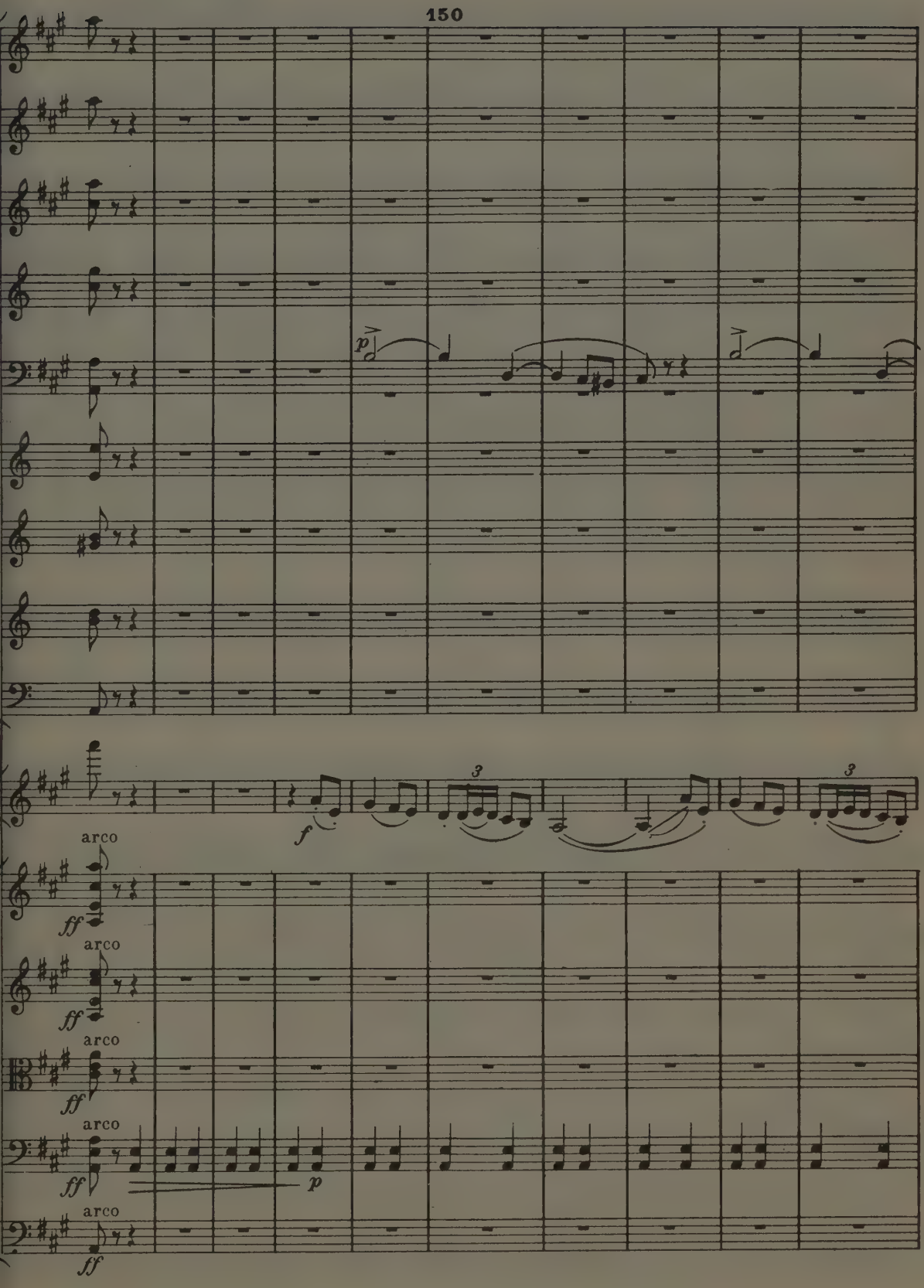

90
I.
f
mf
mf
mf
100
pizz.
pizz.
pizz.
f

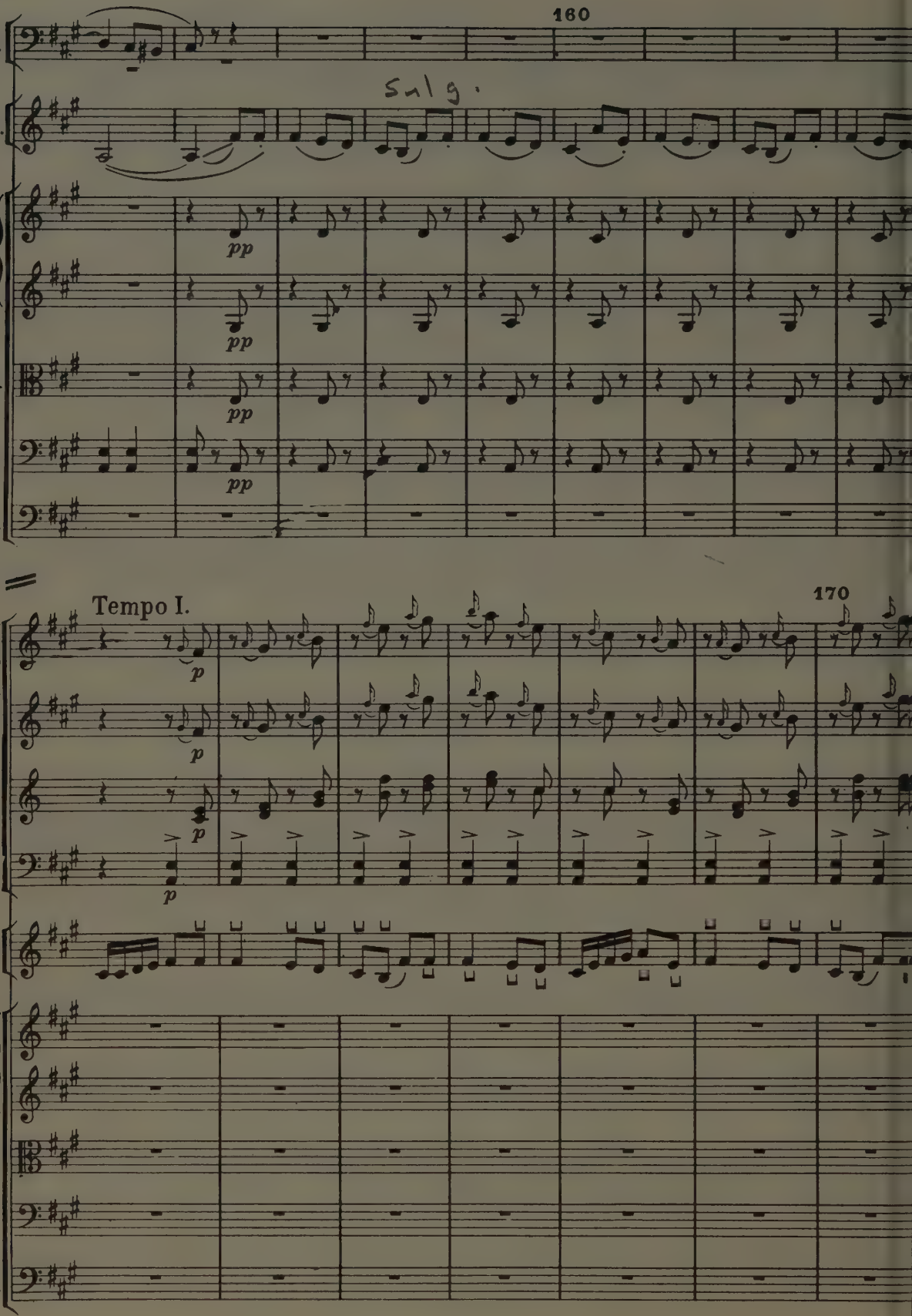

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V. S.
Vl.
Vla.
Vc.
Cb.
pizz.
pizz.

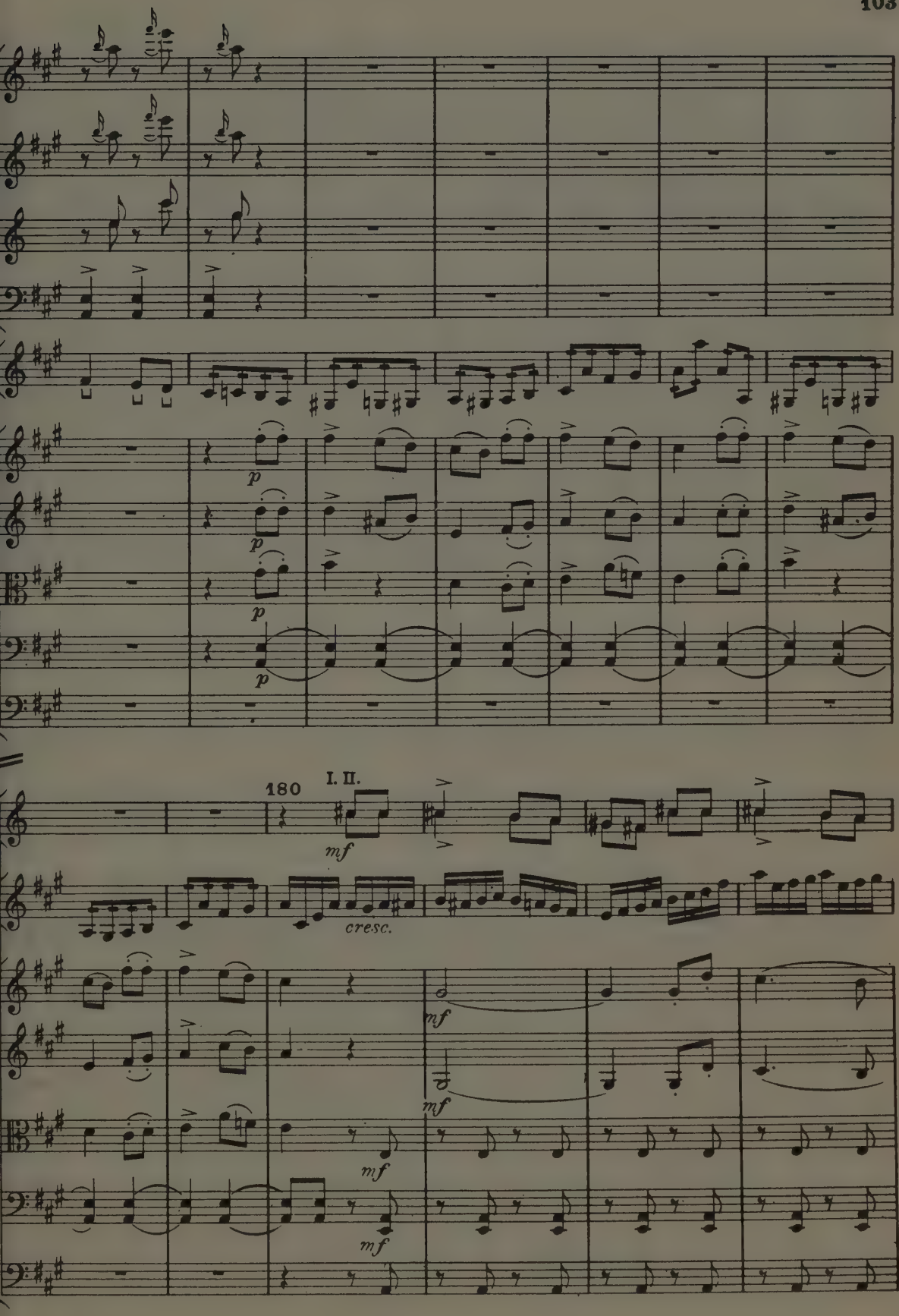

110
arco
arco
arco
arco
arco
pizz.
120

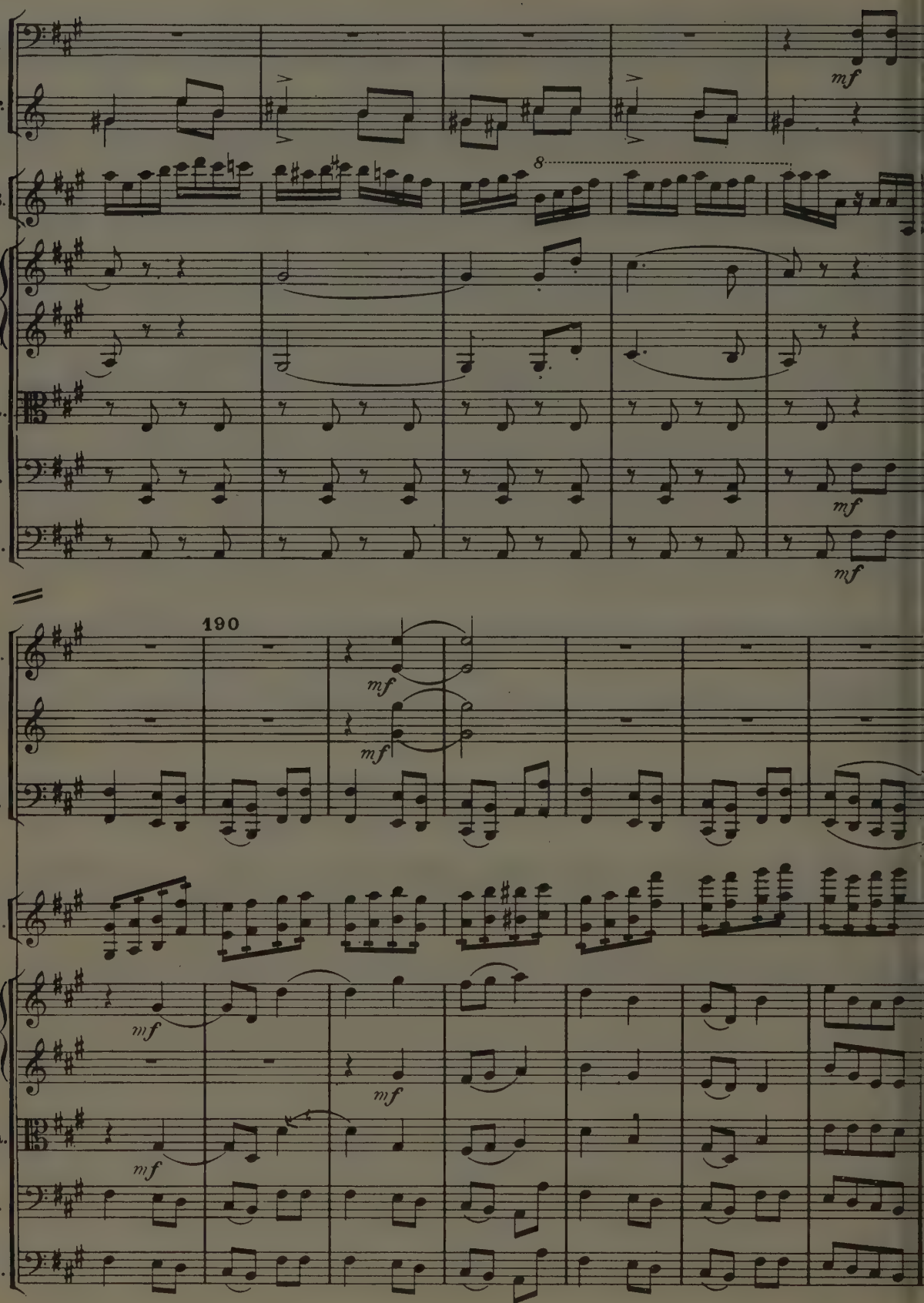

100
130
140
Cl. (A)
V.S.
Vl.
Vla.
Vc.
Cb.
Bassi
f
p

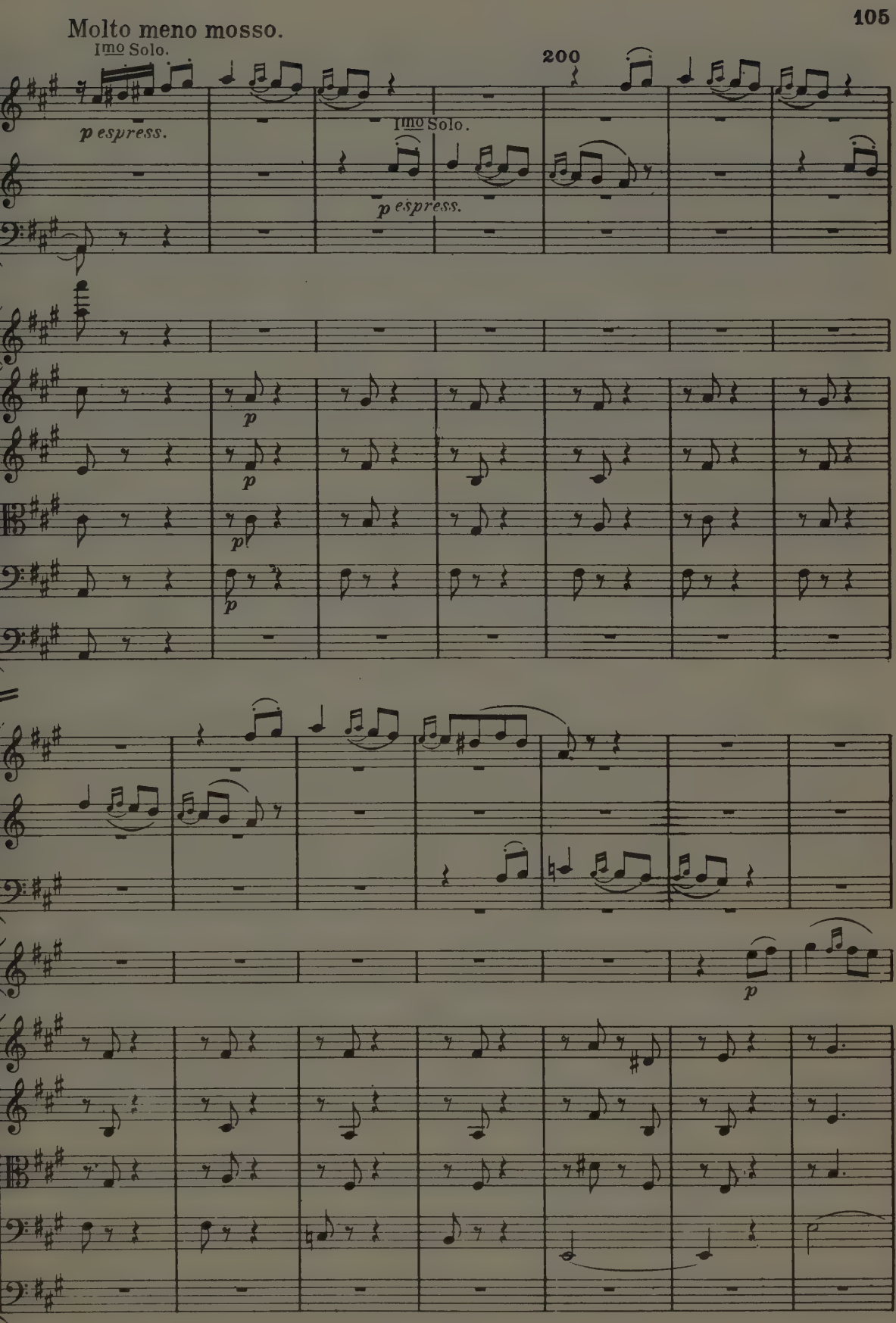
Poco meno mosso.

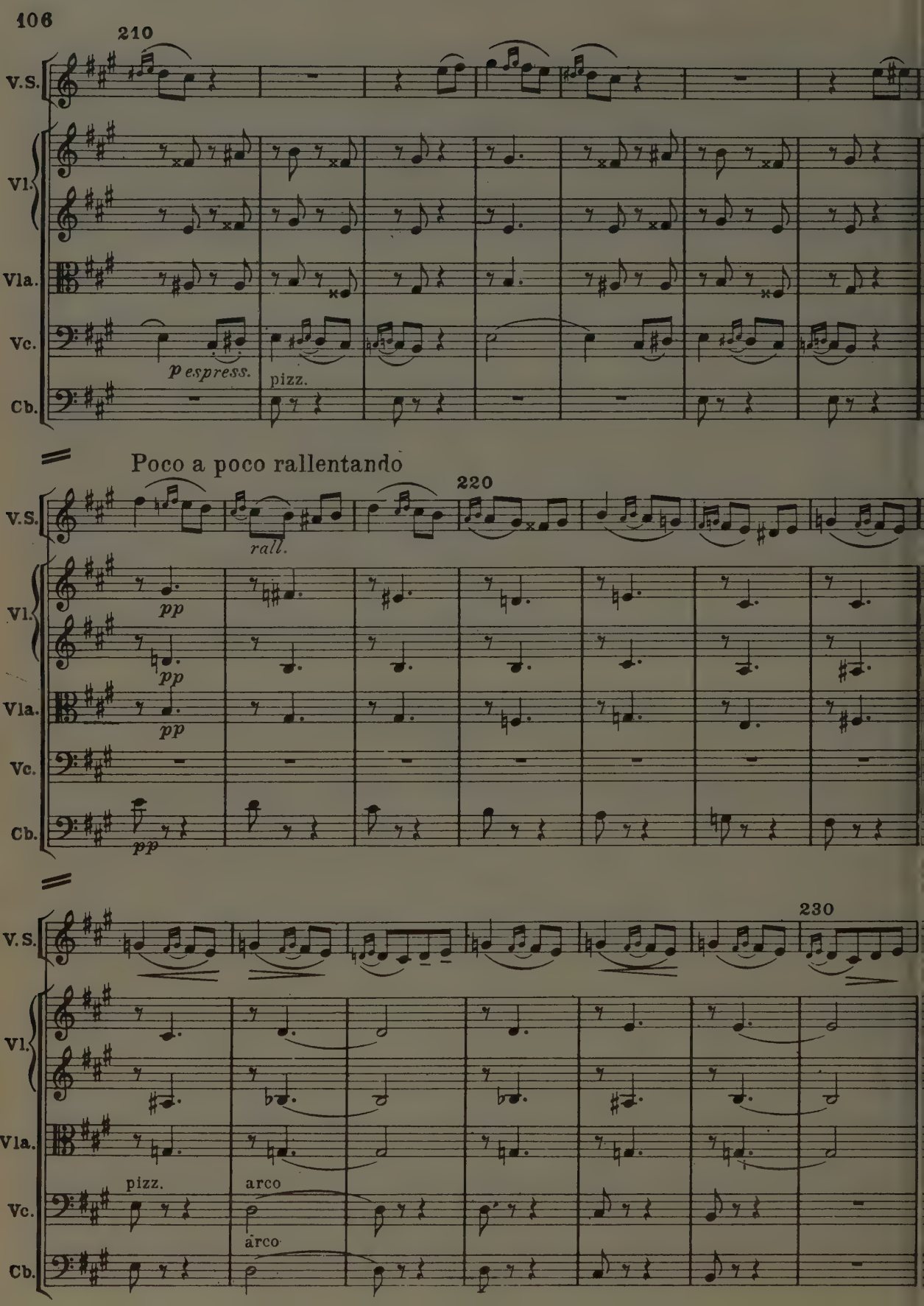


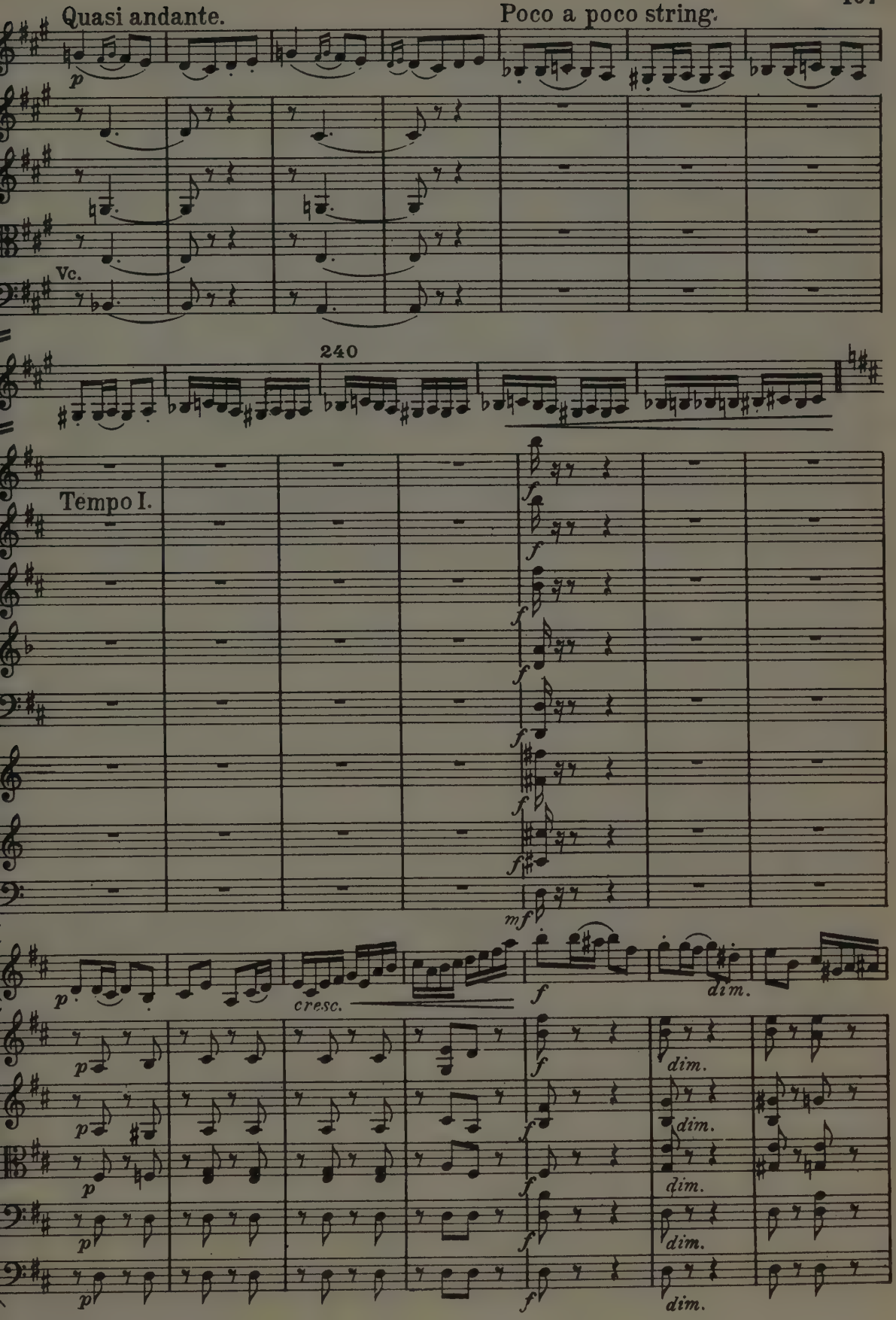

160
Fg.
V.S.
sul g.
Vl.
pp
Vla.
Vc.
Cb.
Tempo I.
170
Fl.
p
Cl. (A)
Fg.
V.S.
Vl.
Vla.
Vc.
Cb.

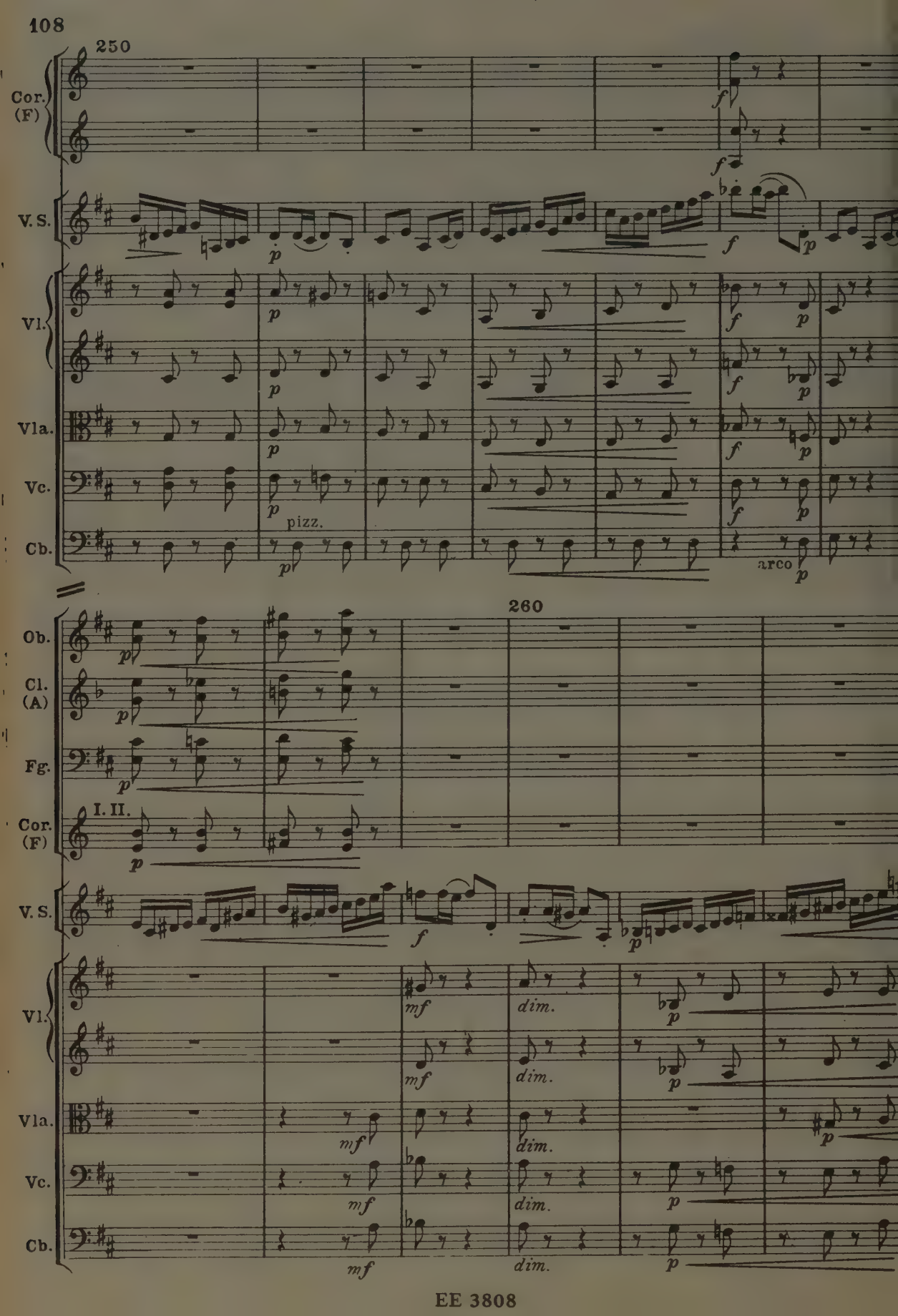

p
p
p
p
180
I. II.
mf
cresc.
mf
mf
mf
mf

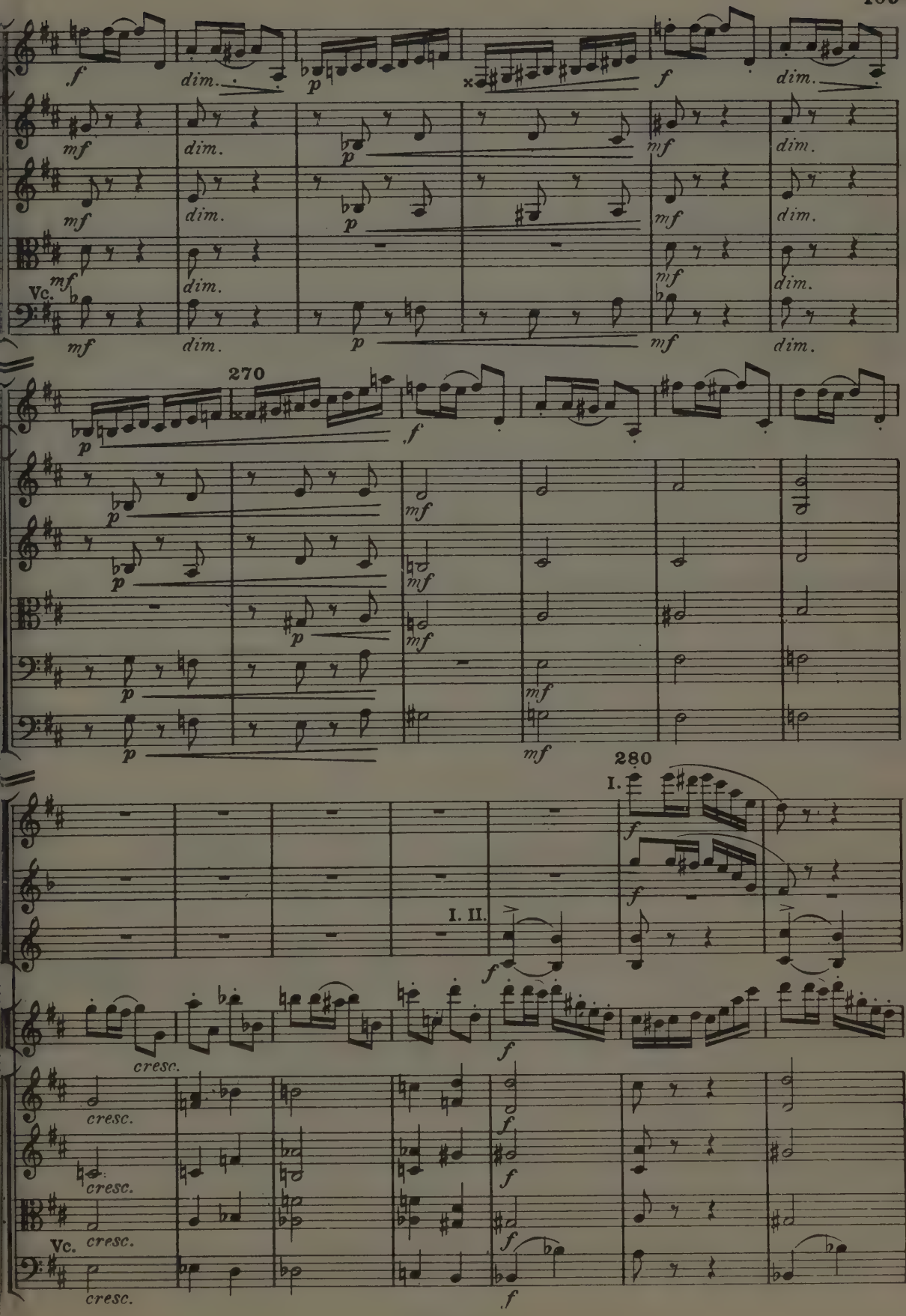

Fg.
Cor. (F)
mf
V.S.
8
Vl.
Vla.
Vc.
mf
Cb.
mf
190
Ob.
mf
Cl. (A)
mf
Fg.
V.S.
Vl.
mf
mf
Vla.
mf
Vc.
Cb.

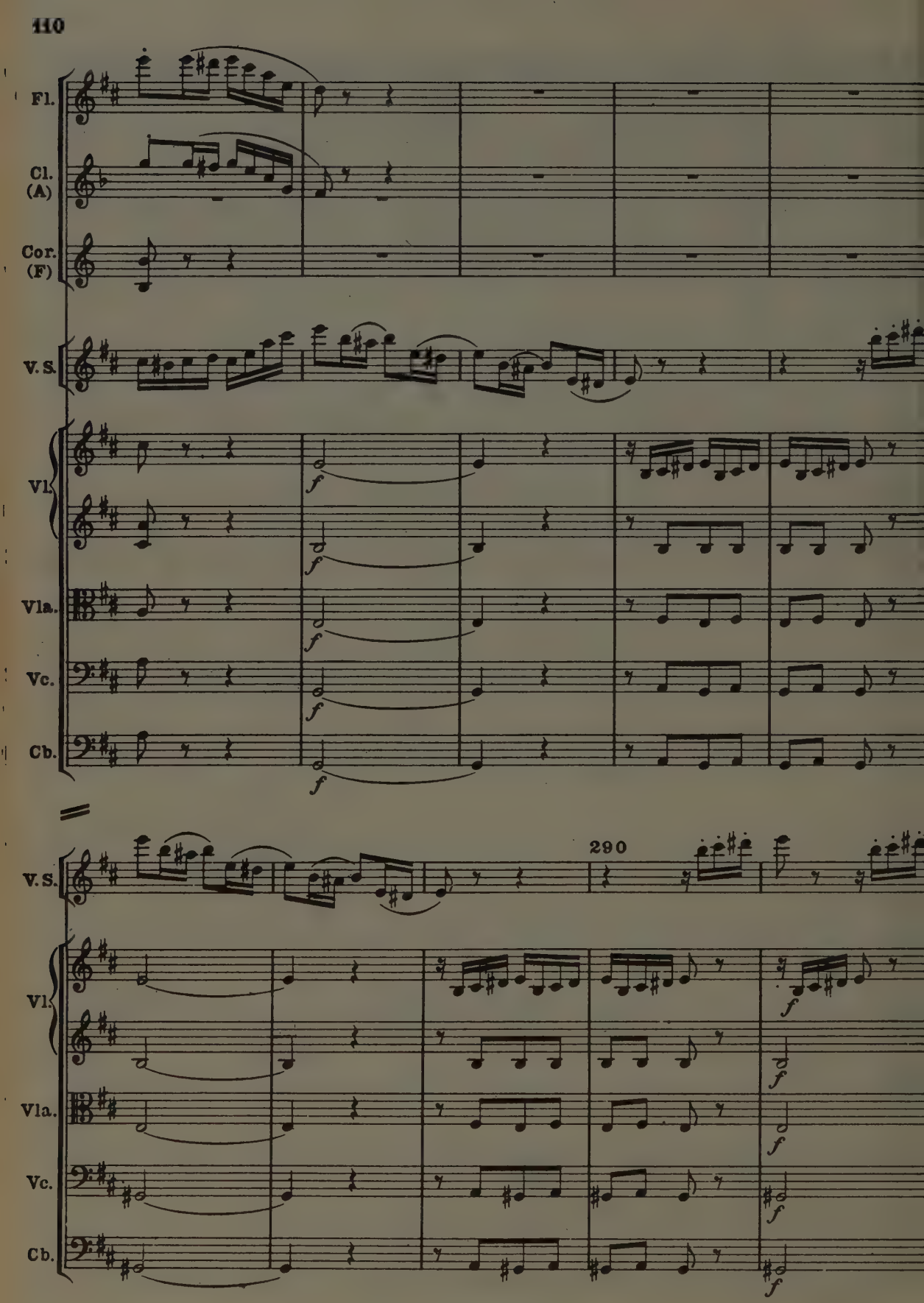

Molto meno mosso.
Imo Solo.
p espress.
200
Imo Solo.
p espress.
p
p
p
p
p

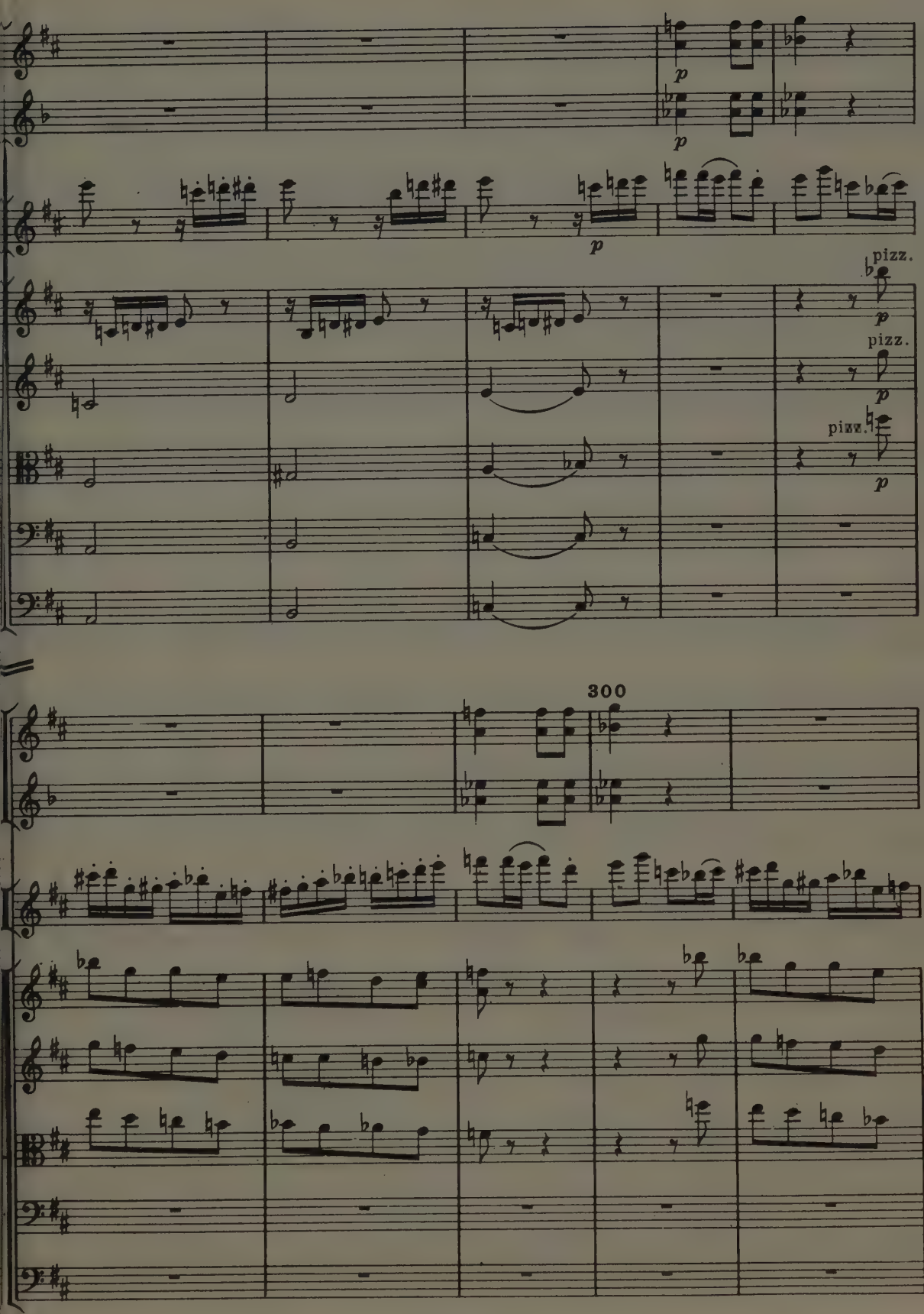

210
V.S.
Vl.
Vla.
Vc.
Cb.
p espress.
pizz.
Poco a poco rallentando
220
rall.
pp
pp
pp
230
pizz.
arco
arco

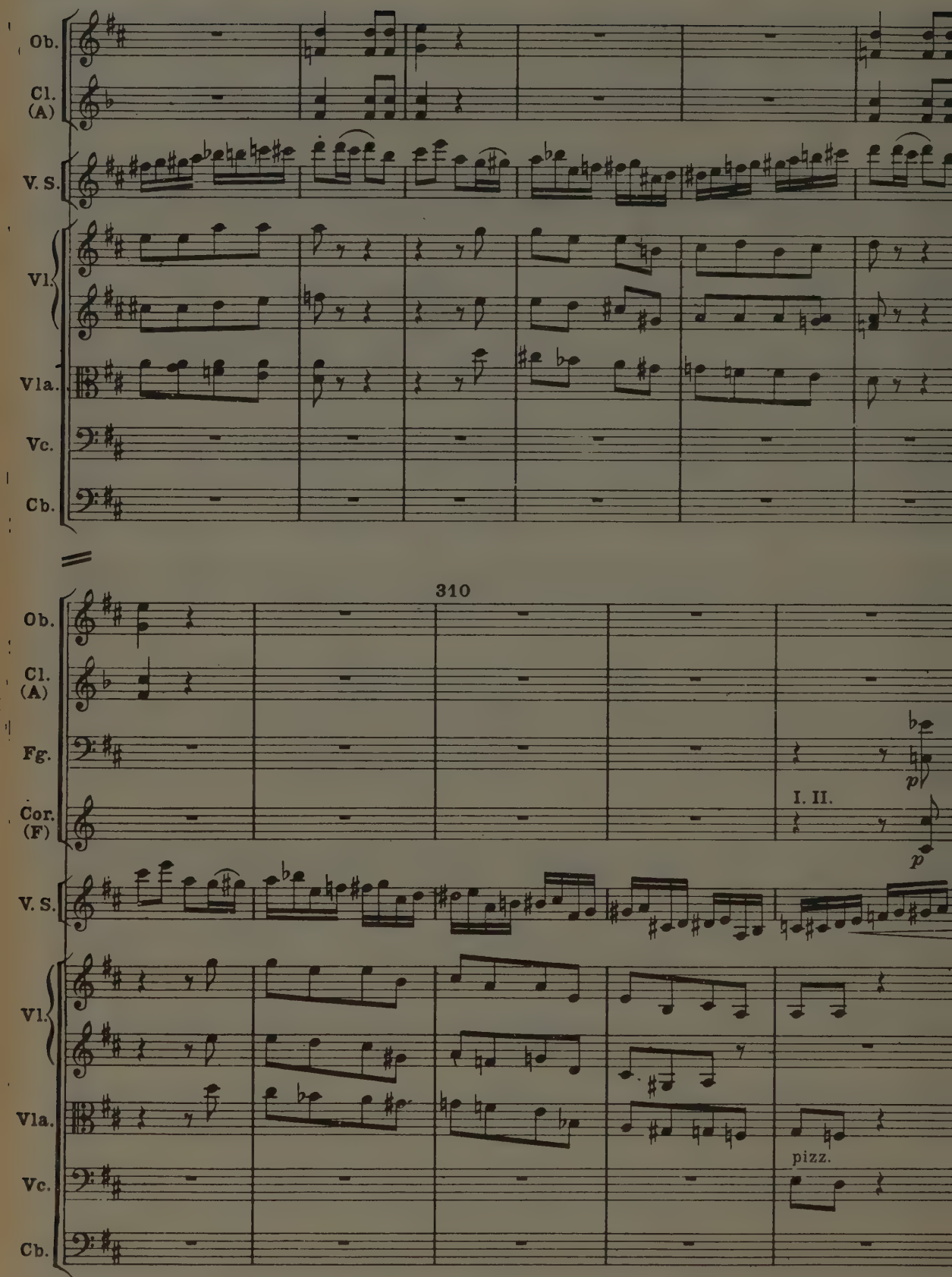

Quasi andante.
Poco a poco string.
Vc.
240
Tempo I.
cresc.
dim.

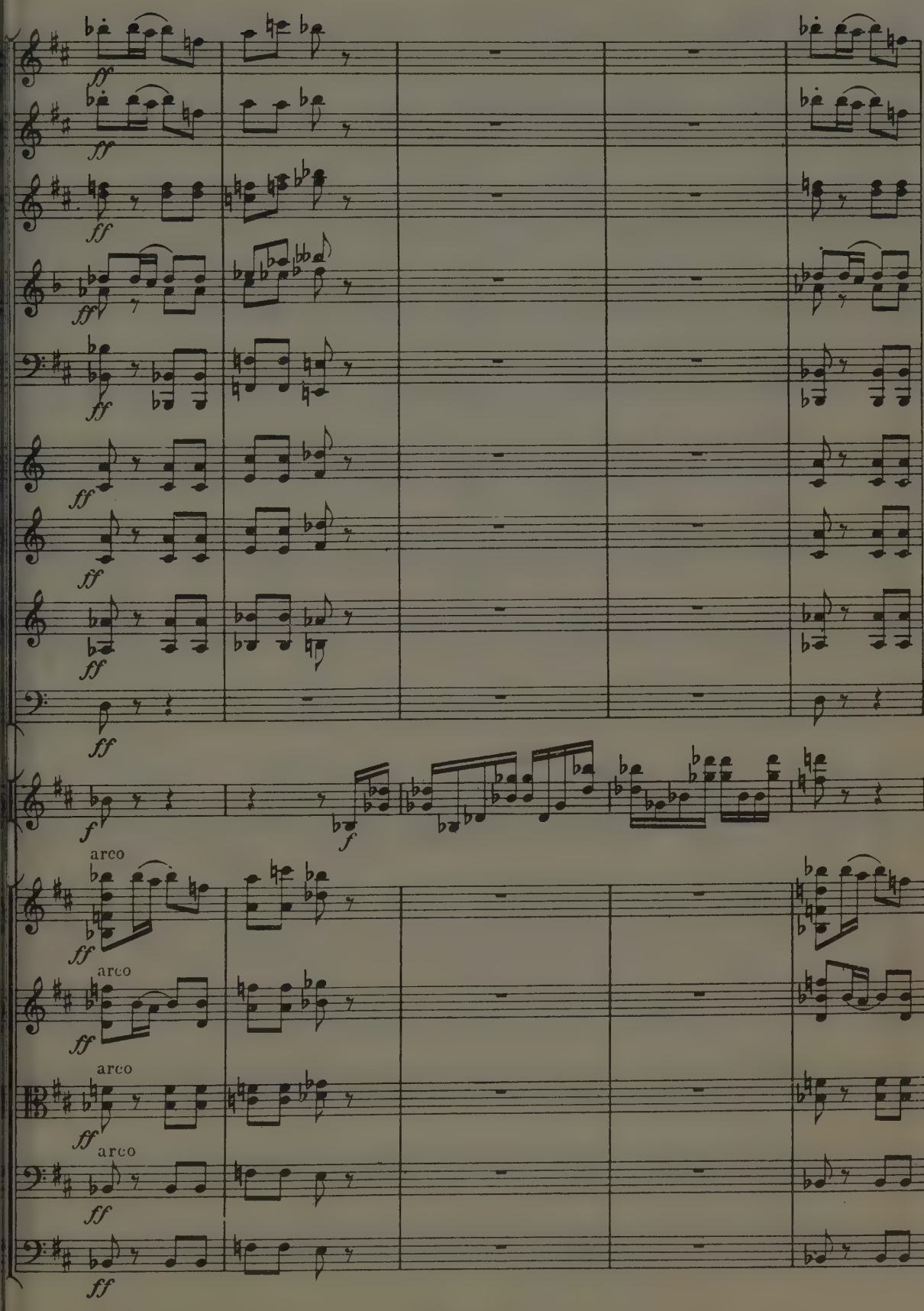

250
Cor. (F)
V. S.
Vl.
Vla.
Vc.
Cb.
pizz.
arco
260
Ob.
Cl. (A)
Fg.
I. II.
dim.

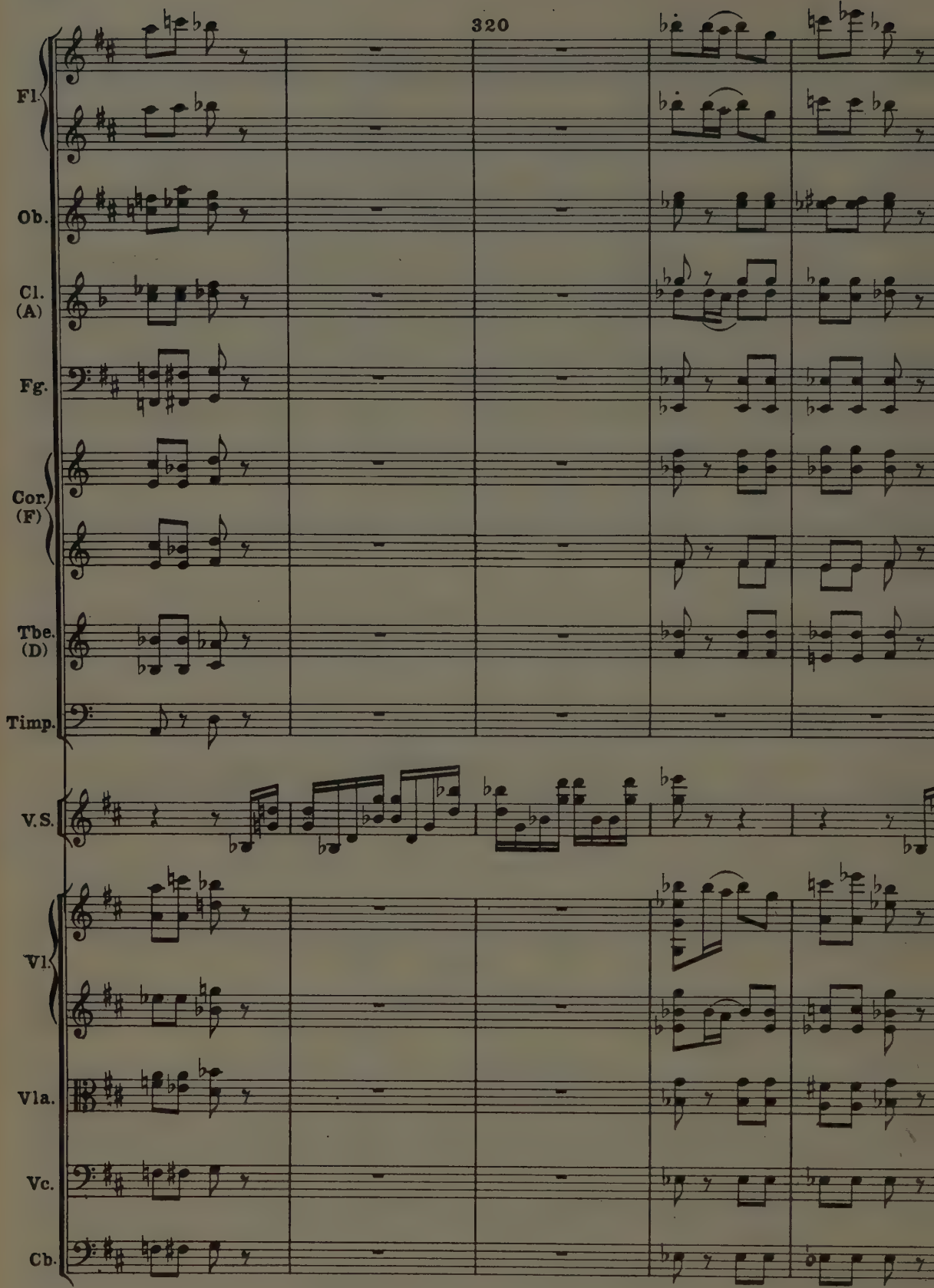

f
dim.
p
mf
Vc.
270
280
I.
I. II.
cresc.

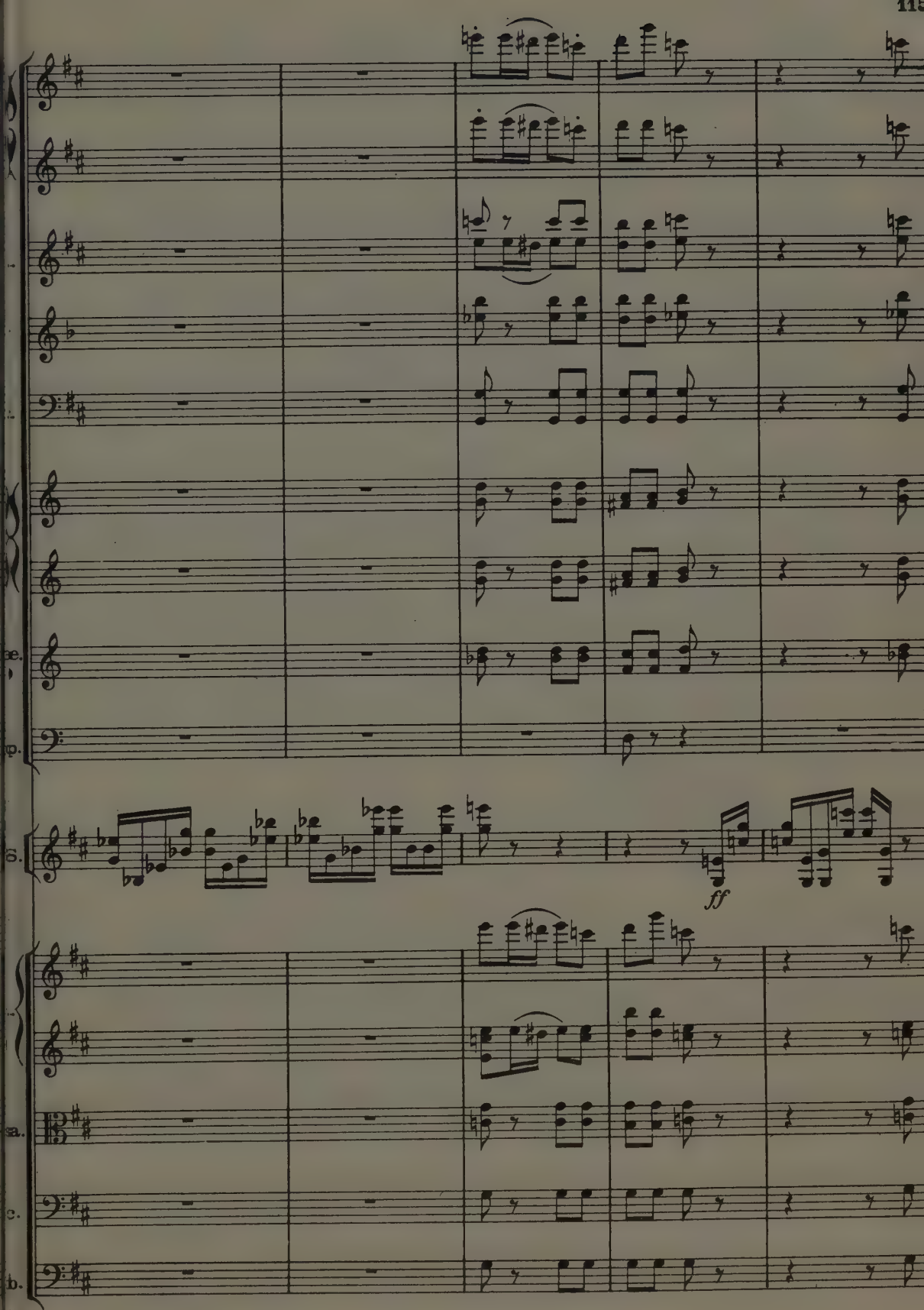

Fl.
Cl. (A)
Cor. (F)
V. S.
Vl.
Vla.
Vc.
Cb.
290
V. S.
Vl.
Vla.
Vc.
Cb.


p
p
p
pizz.
p
pizz.
p
pizz.
p
300

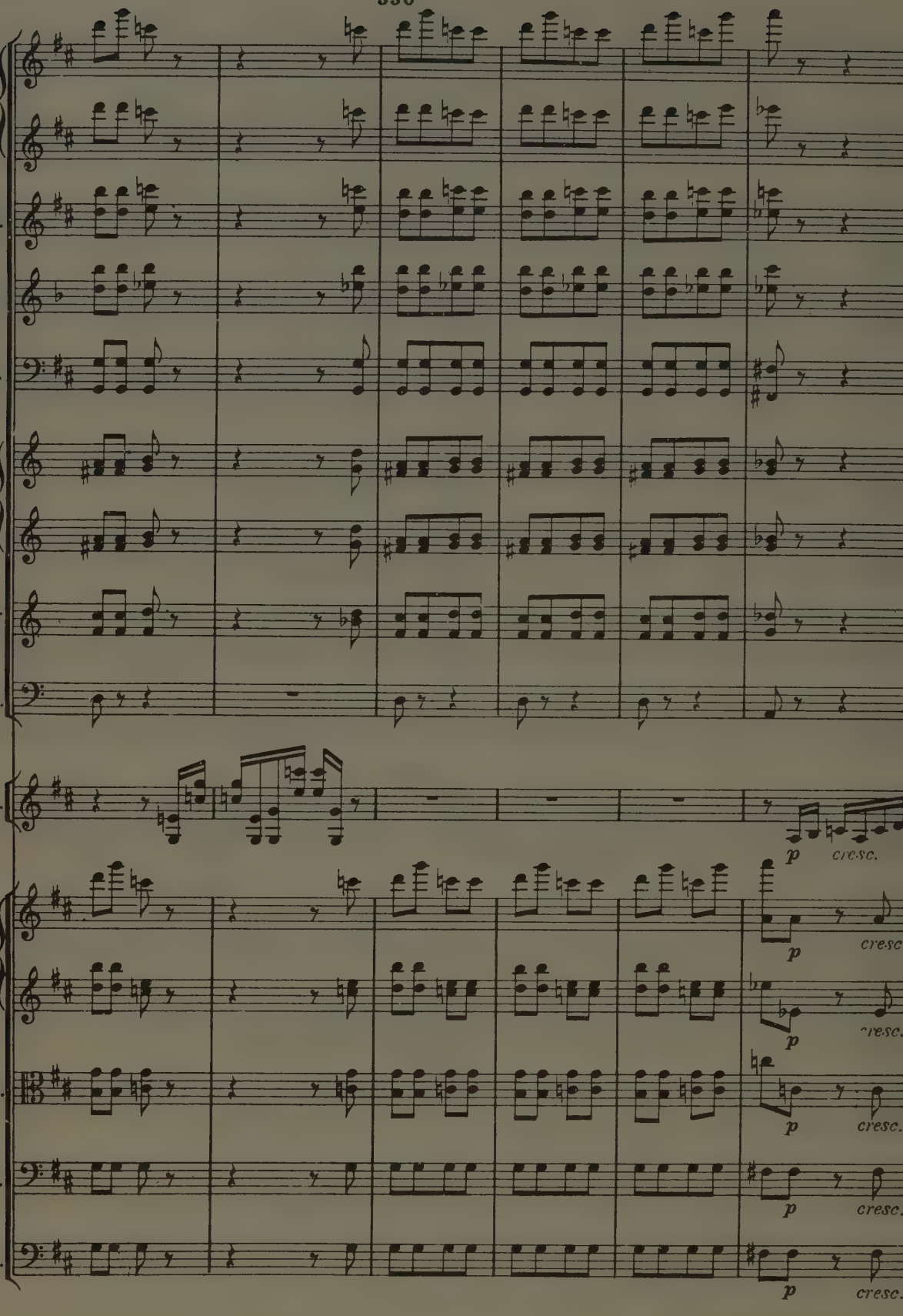

Ob.
Cl. (A)
V. S.
Vl.
Vla.
Vc.
Cb.
310
Ob.
Cl. (A)
Fg.
Cor. (F)
I. II.
p
p
V. S.
Vl.
Vla.
pizz.
Vc.
Cb.

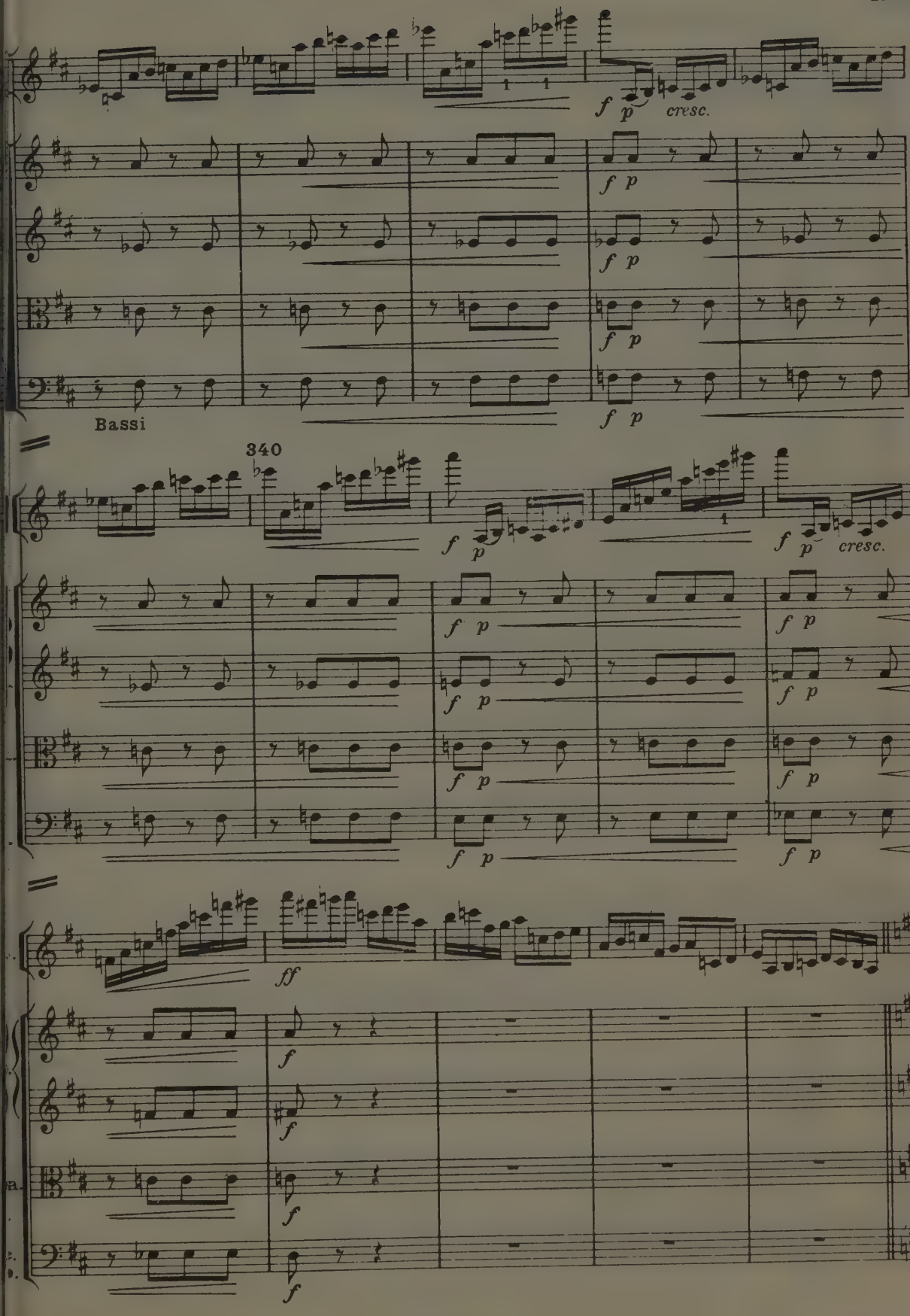

ff
f
arco


320
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.

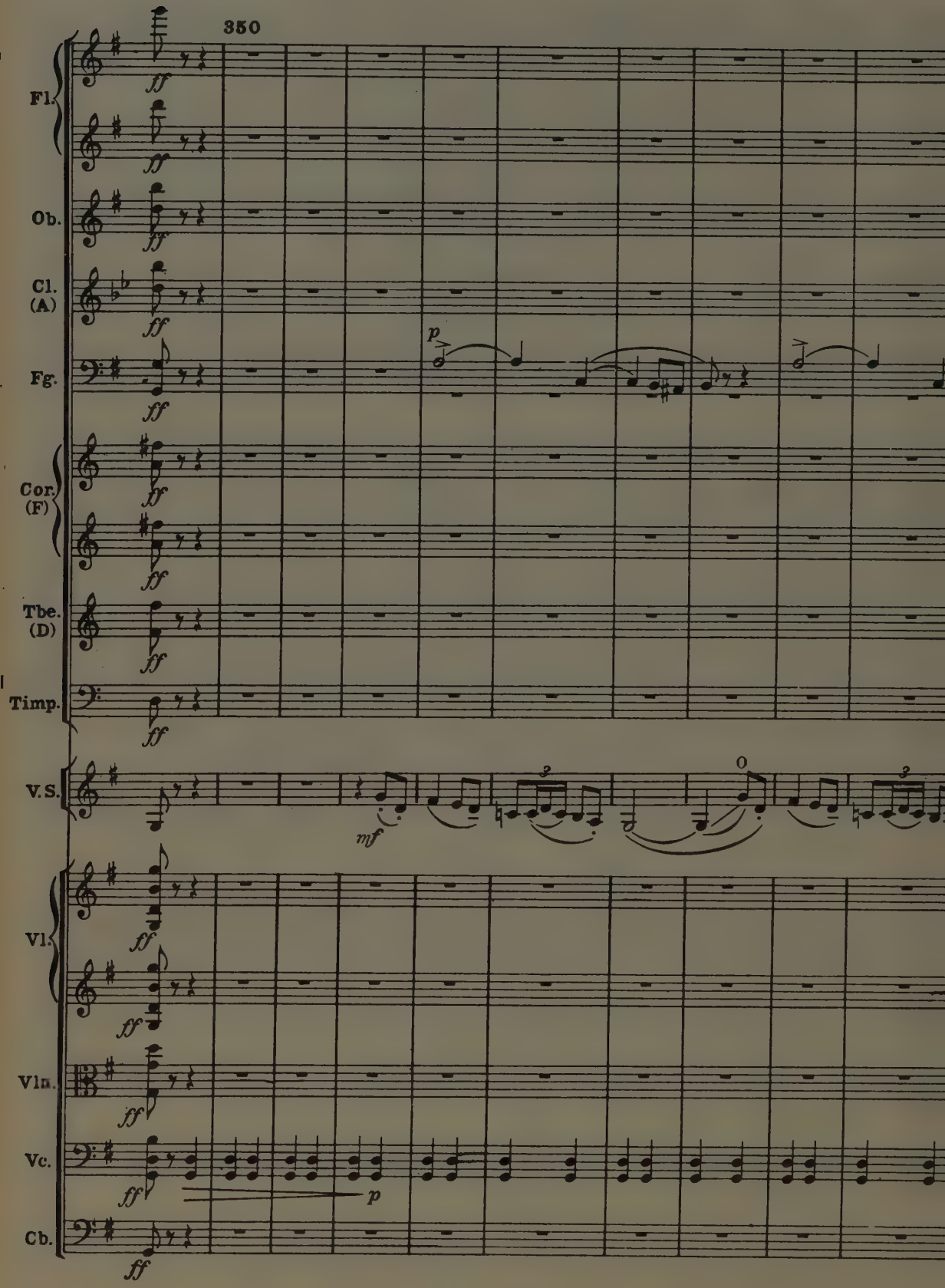

ff

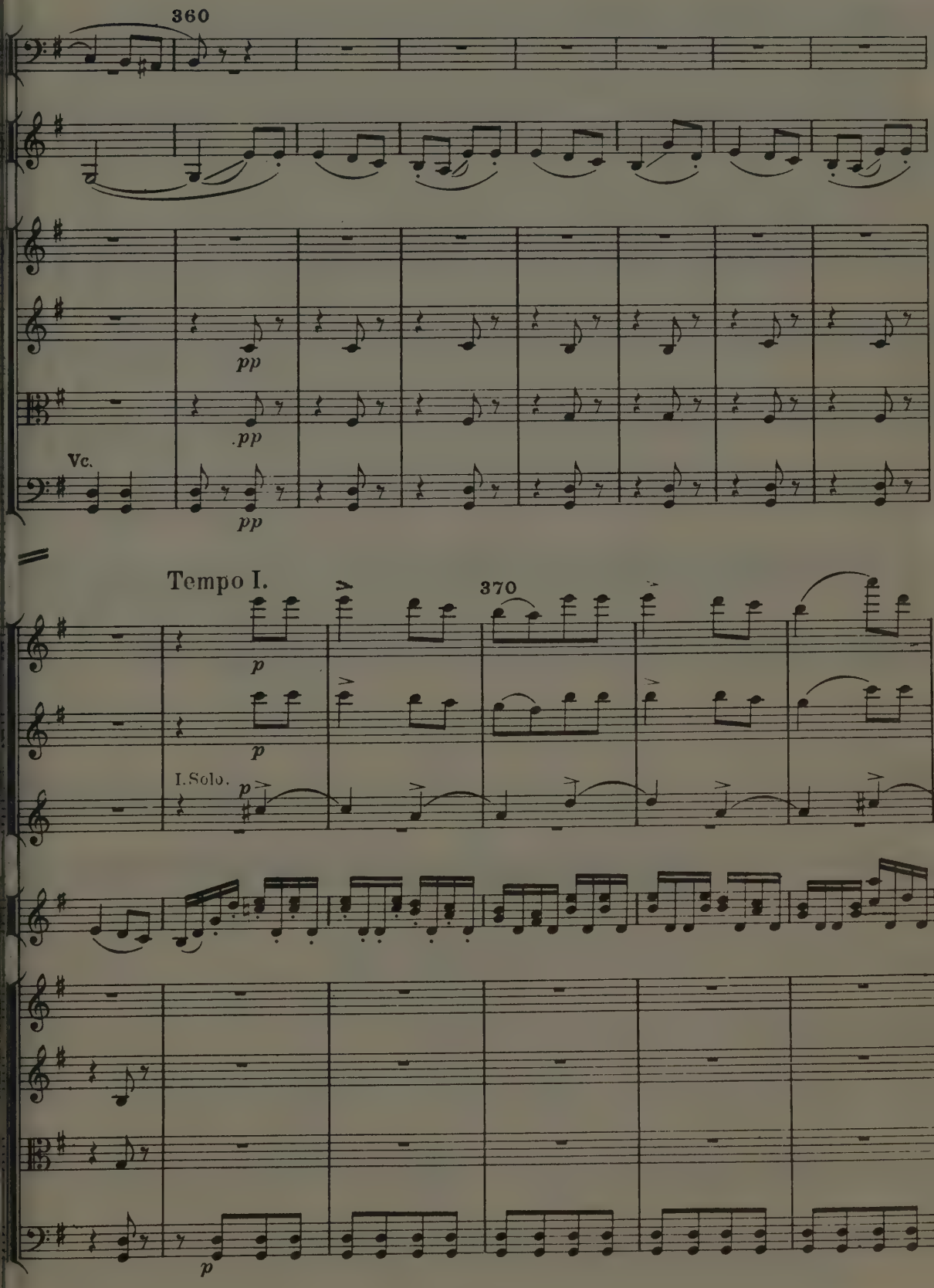
330

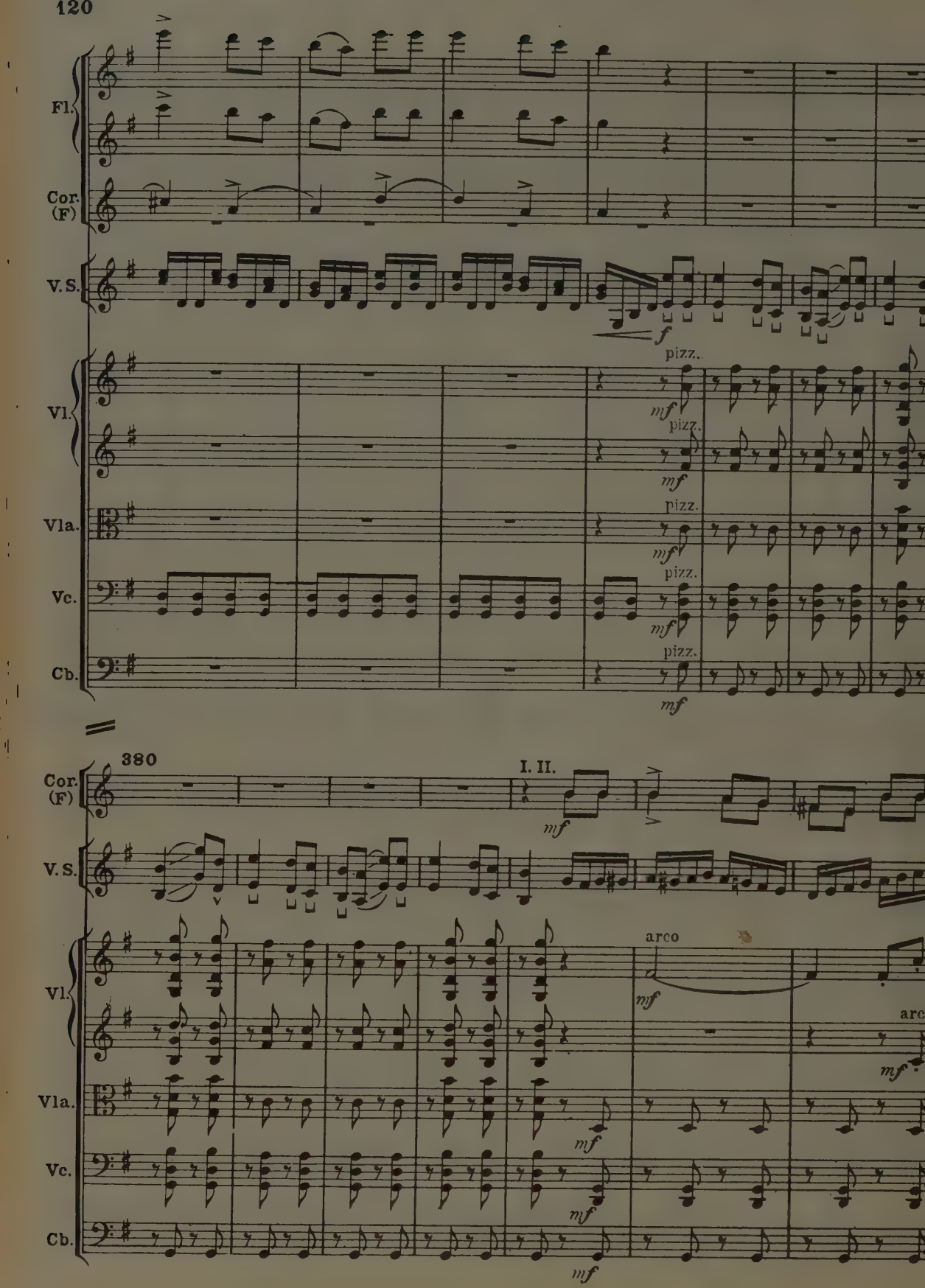


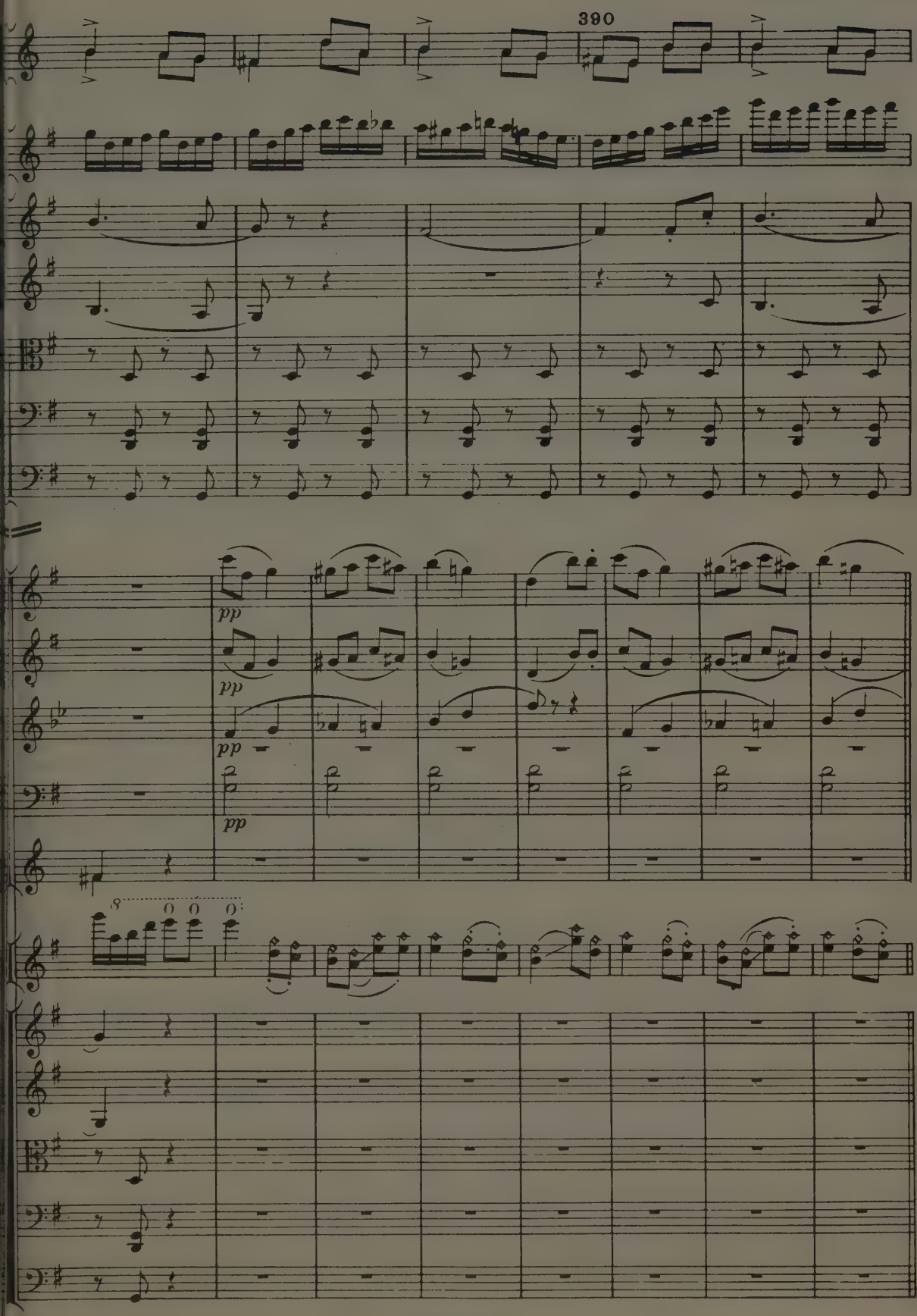

f p cresc.
f p
f p
f p
Bassi
340
f p
f p cresc.
f p
f p
f p
f p
f p
ff
f
f
f
f

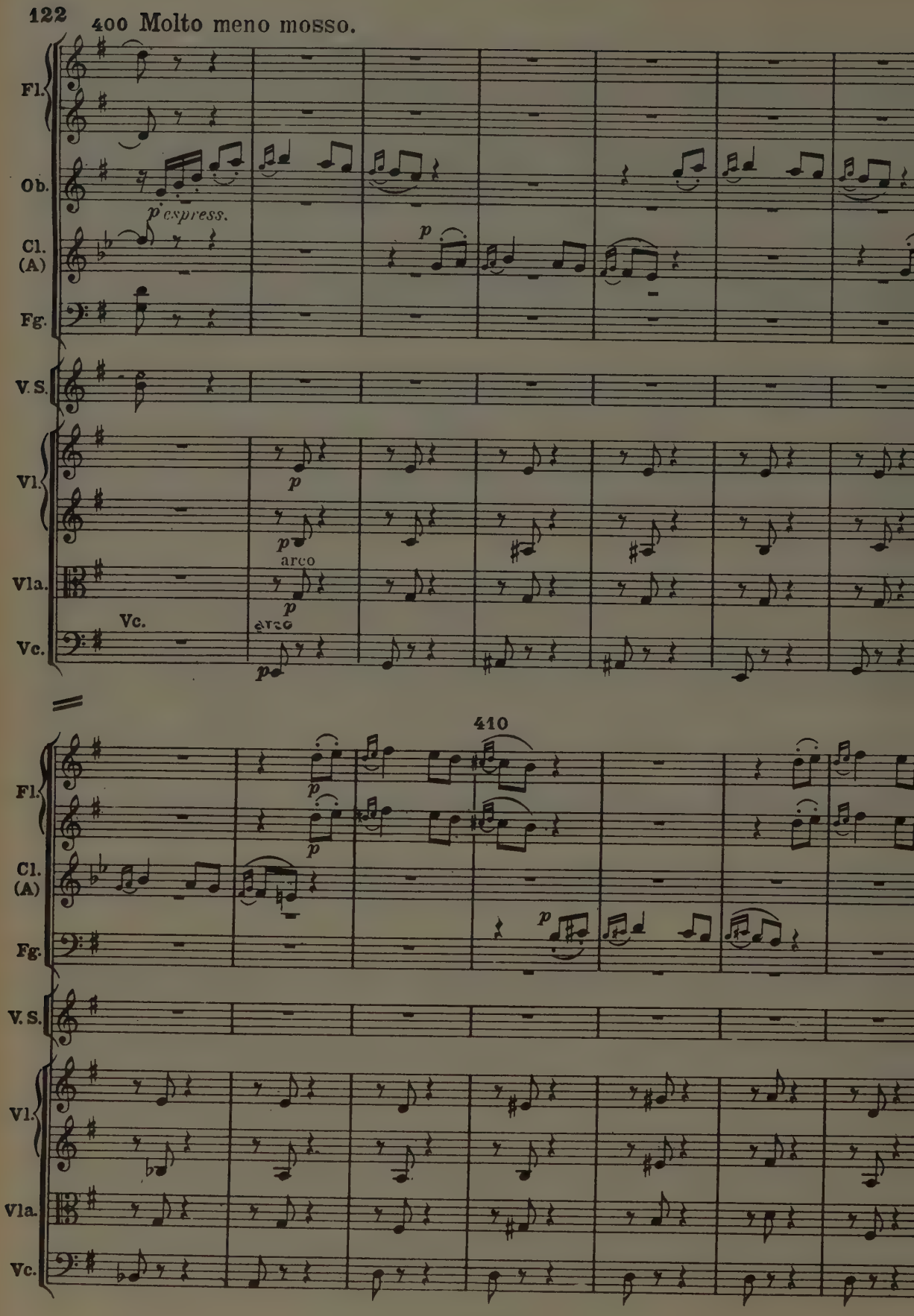
Poco meno mosso.




360
pp
pp
Vc.
pp
Tempo I.
370
p
p
I. Solo.
p
p

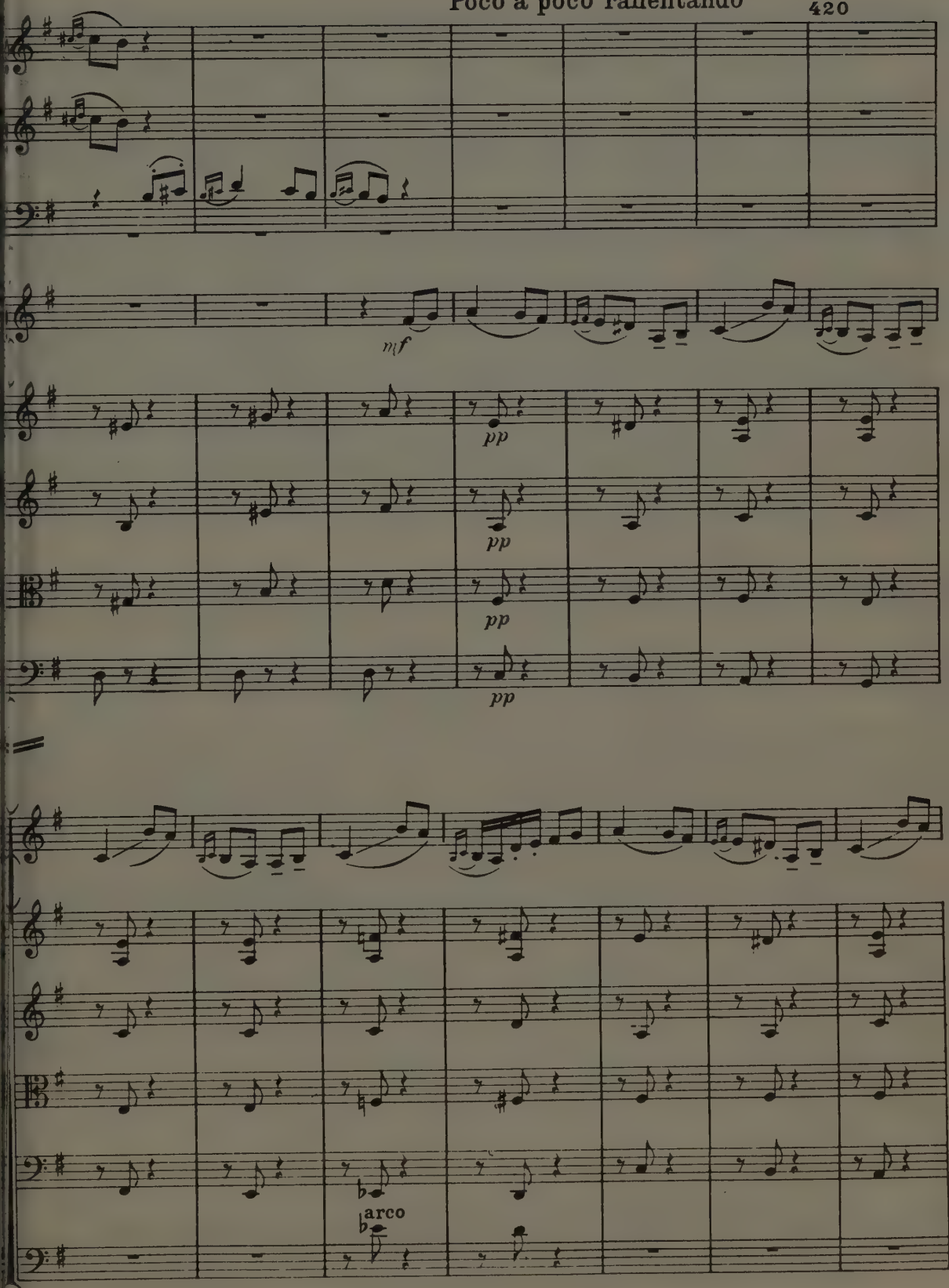

120
Fl.
Cor. (F)
V.S.
f
Vl.
pizz.
mf
Vla.
Vc.
Cb.
380
I. II.
arco

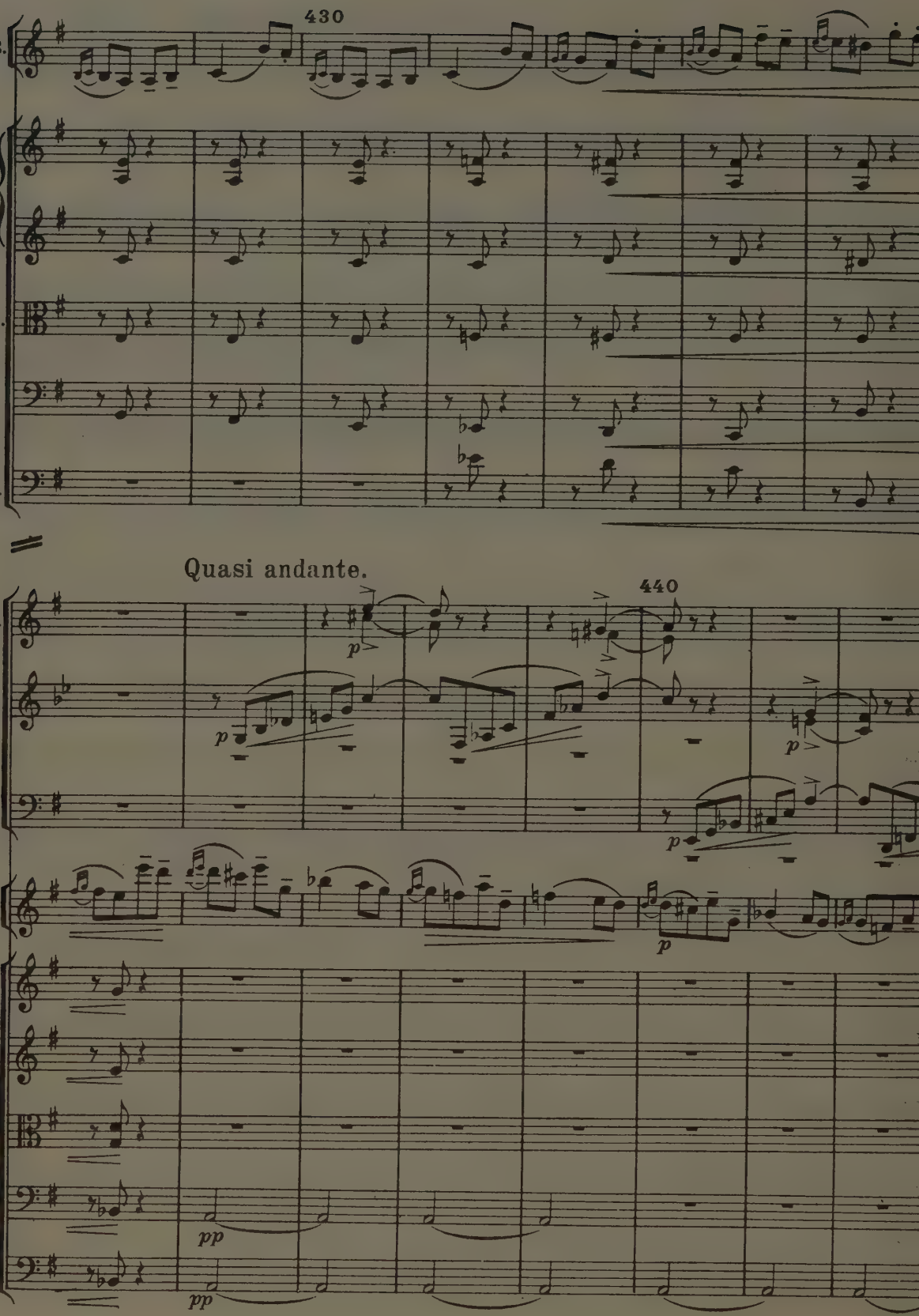

390
pp
pp
pp
pp

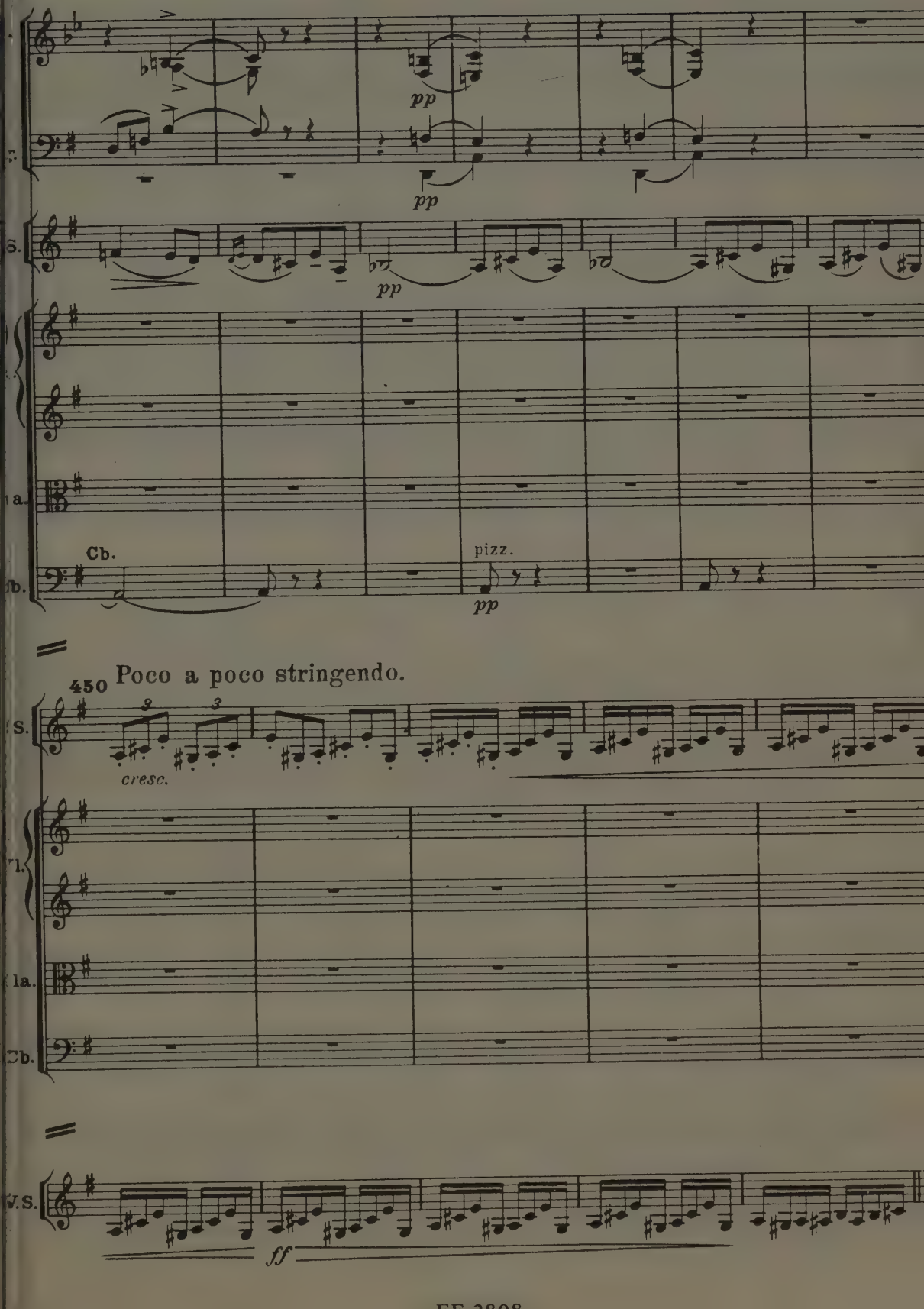

400 Molto meno mosso.
Fl.
Ob.
p express.
Cl. (A)
Fg.
V. S.
Vl.
p
arco
Vla.
Vc.
410

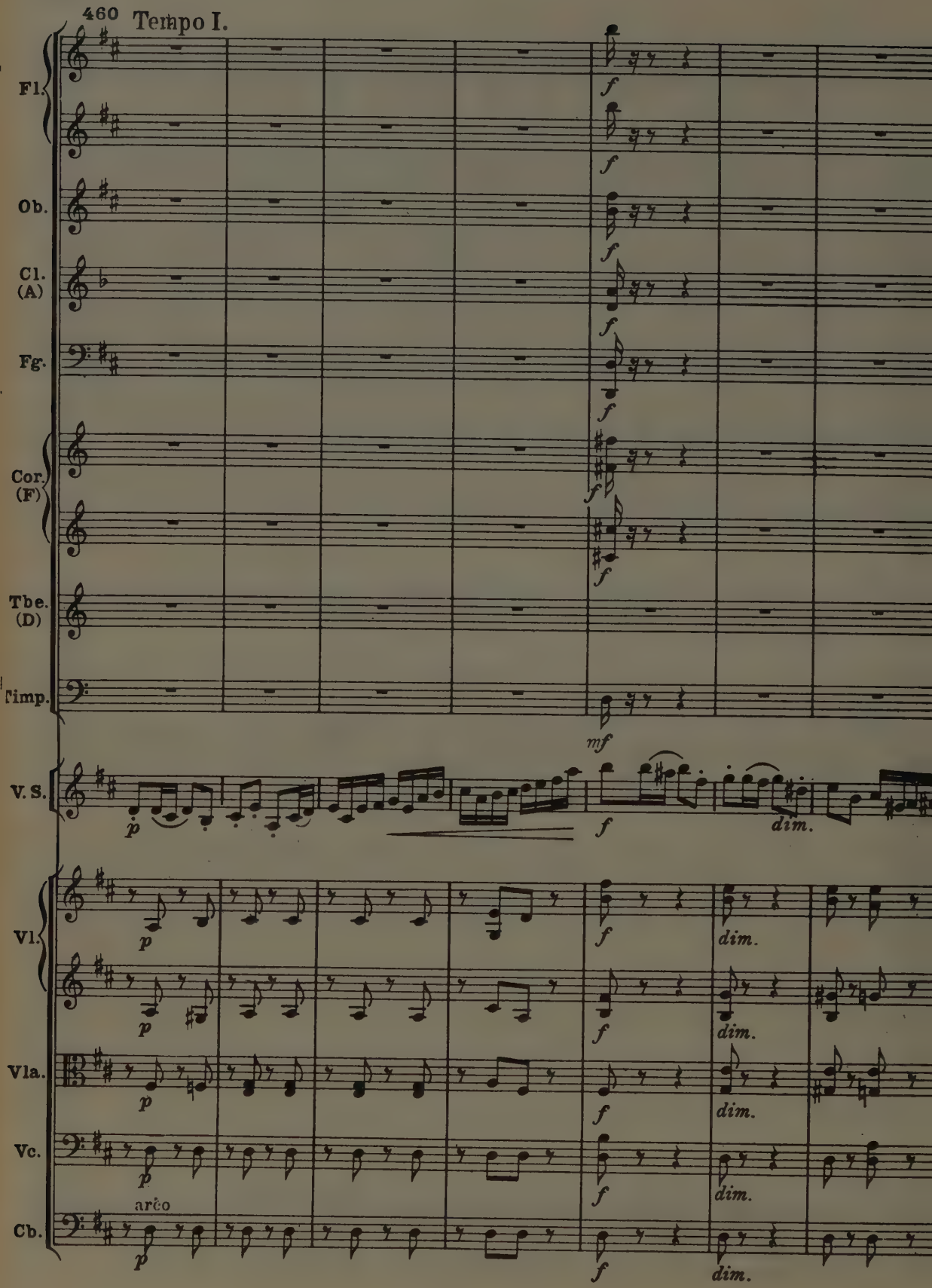
Poco a poco rallentando

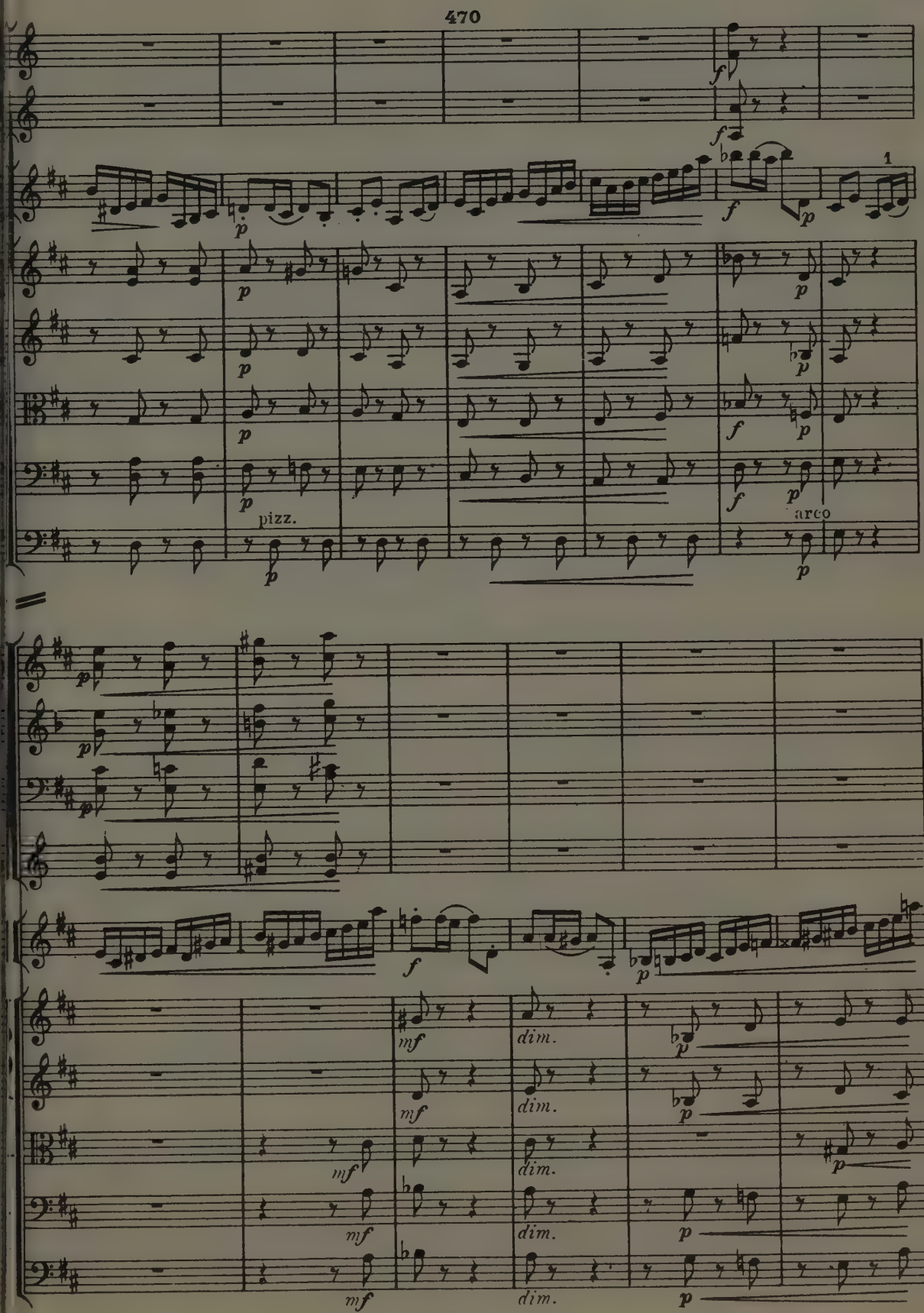
420

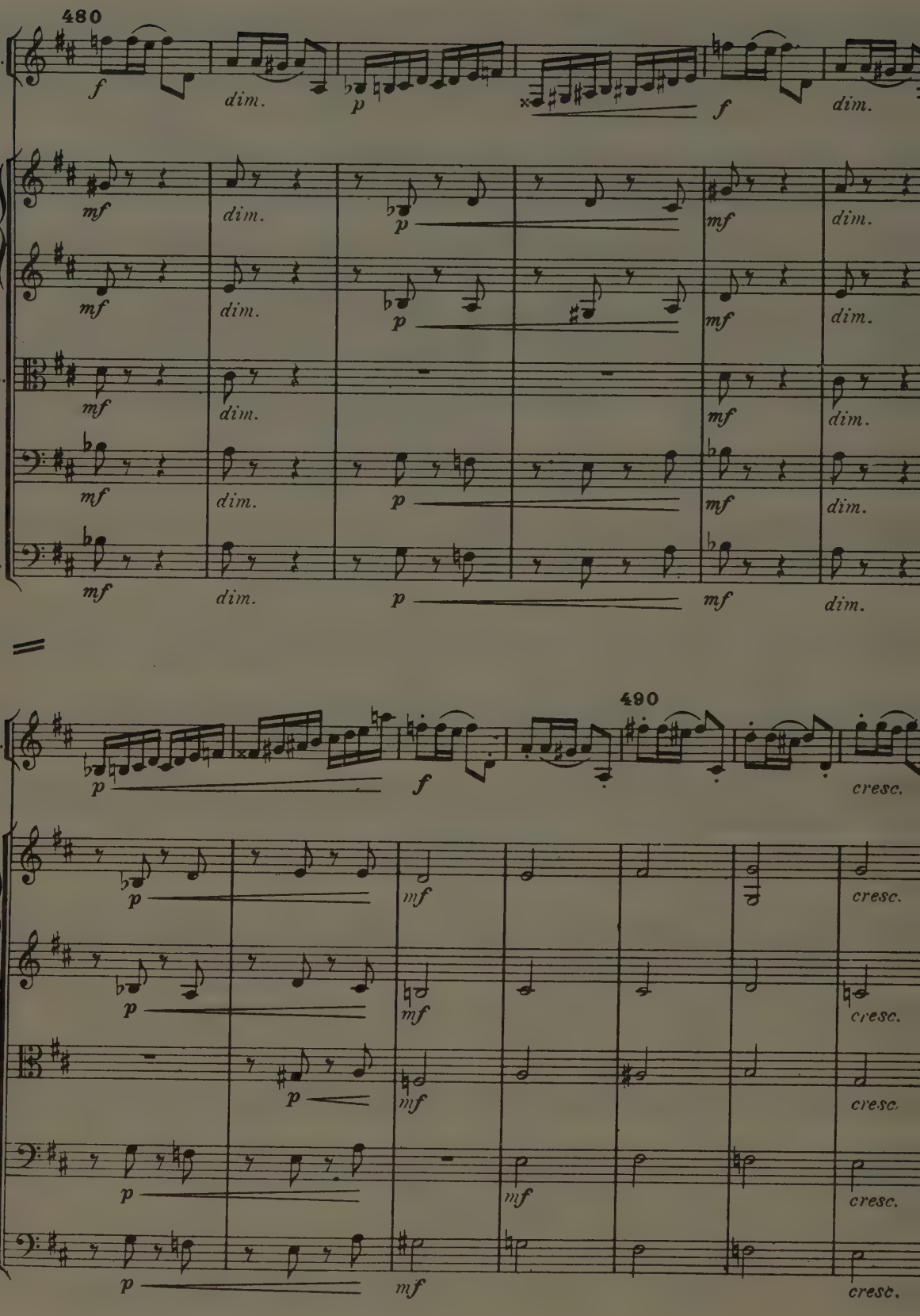


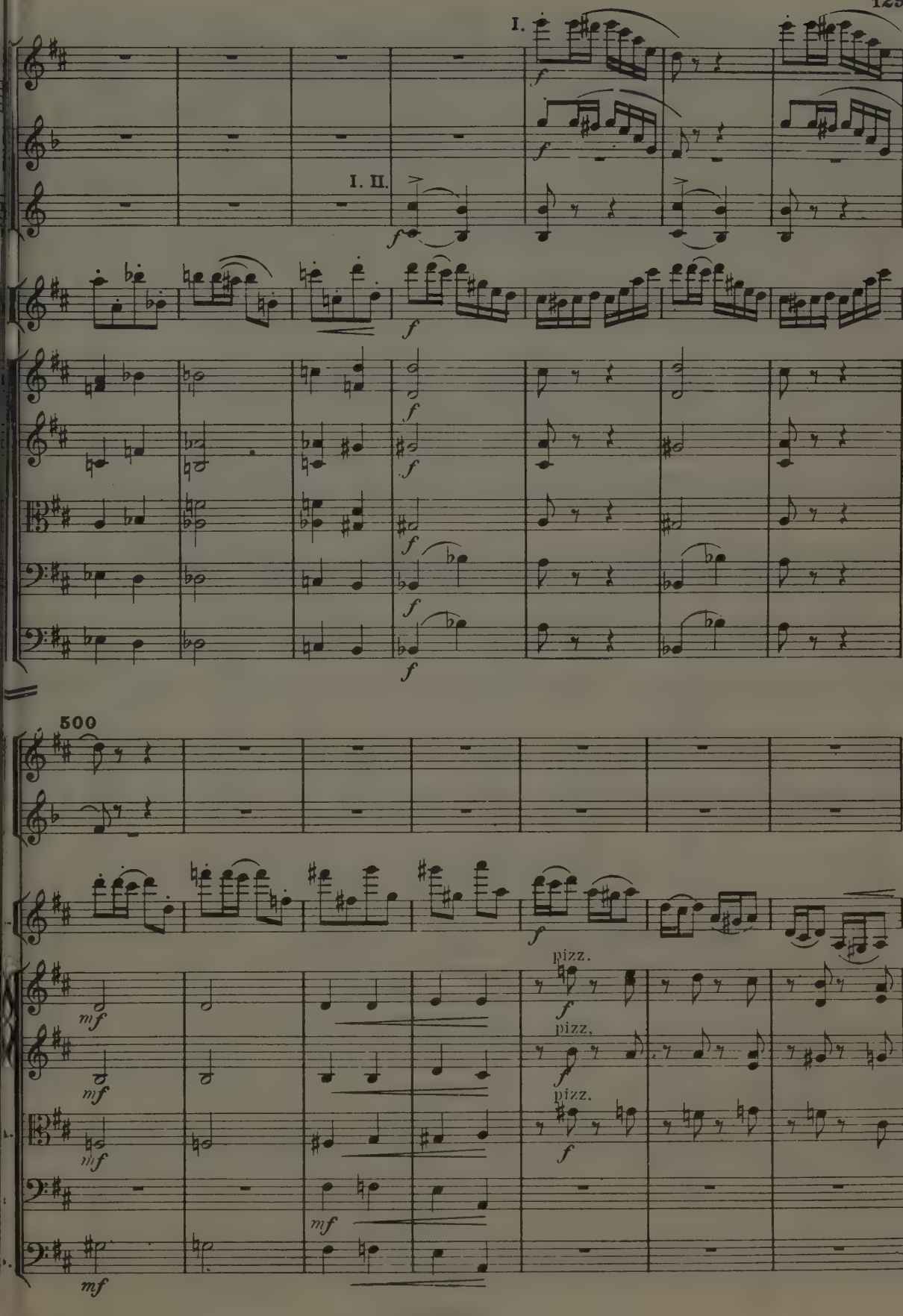

430
V.S.
Vl.
Vla.
Vc.
Cb.
Quasi andante.
440
Ob.
Cl. (A)
Fg.
V.S.
Vl.
Vla.
Vc.
Cb.
p
pp


pp
pp
pp
Cb.
pizz.
pp
450
Poco a poco stringendo.
3
3
cresc.
ff

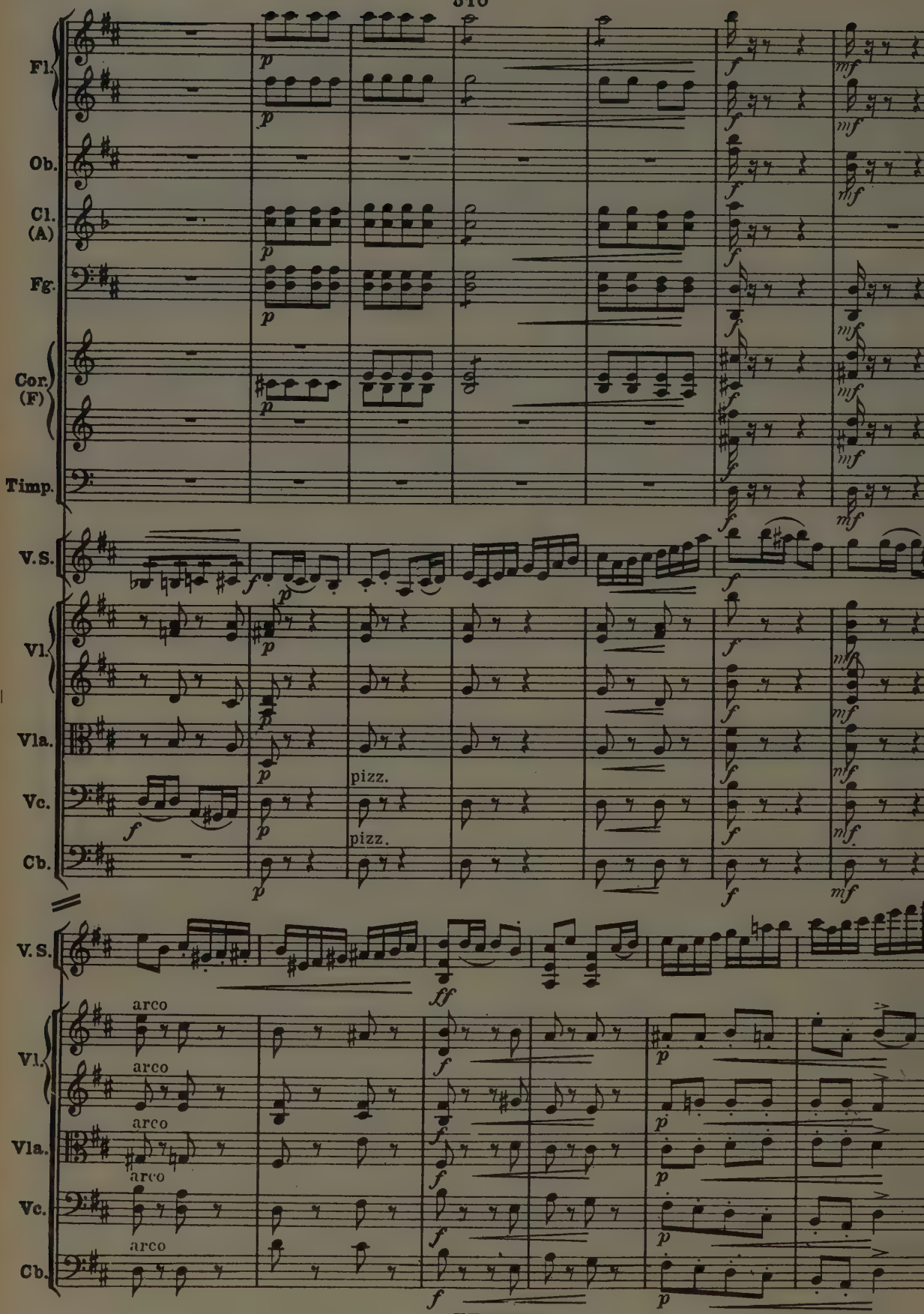

460 Tempo I.
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V. S.
Vl.
Vla.
Vc.
Cb.
arco
dim.

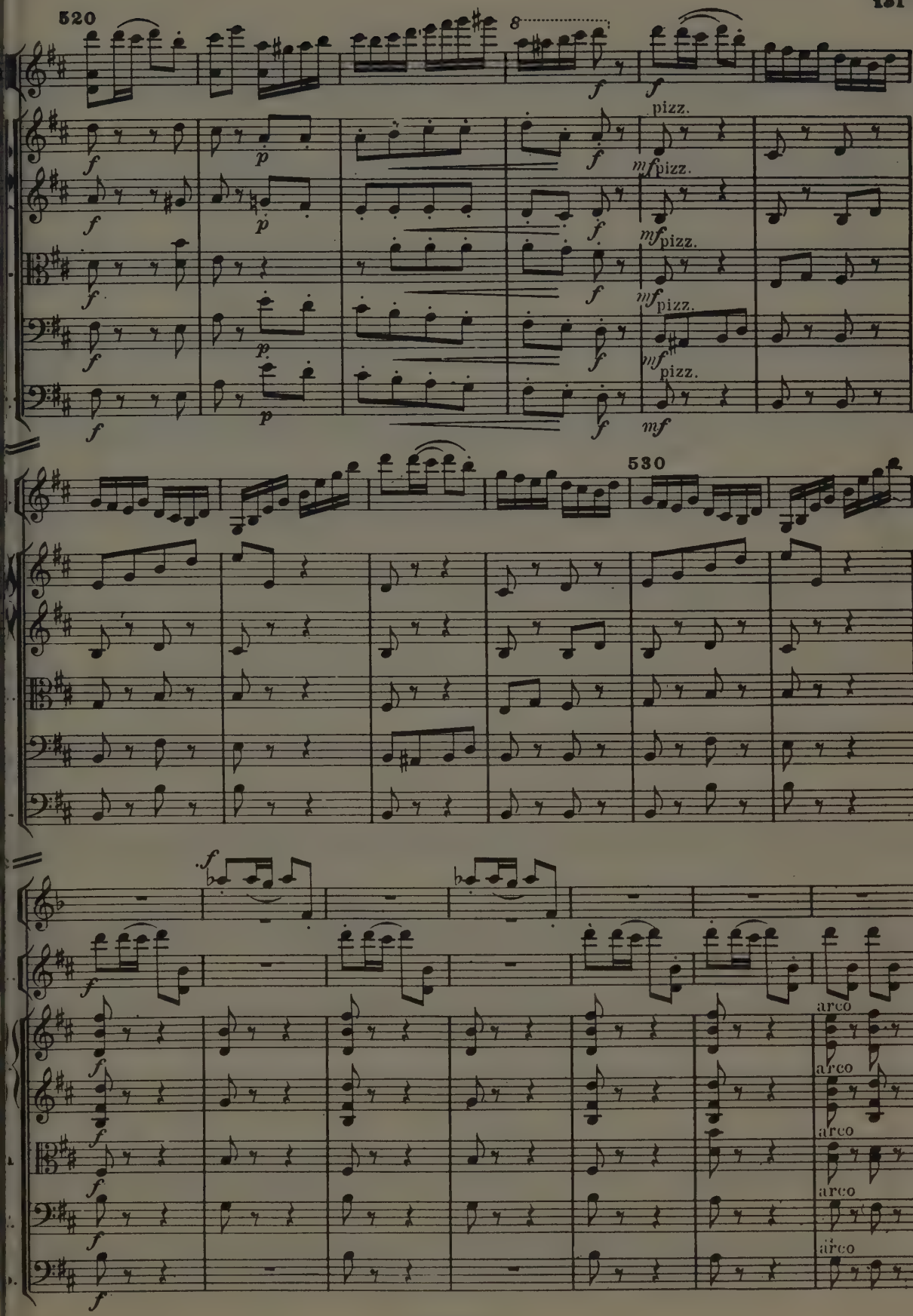

470
pizz.
arco
dim.

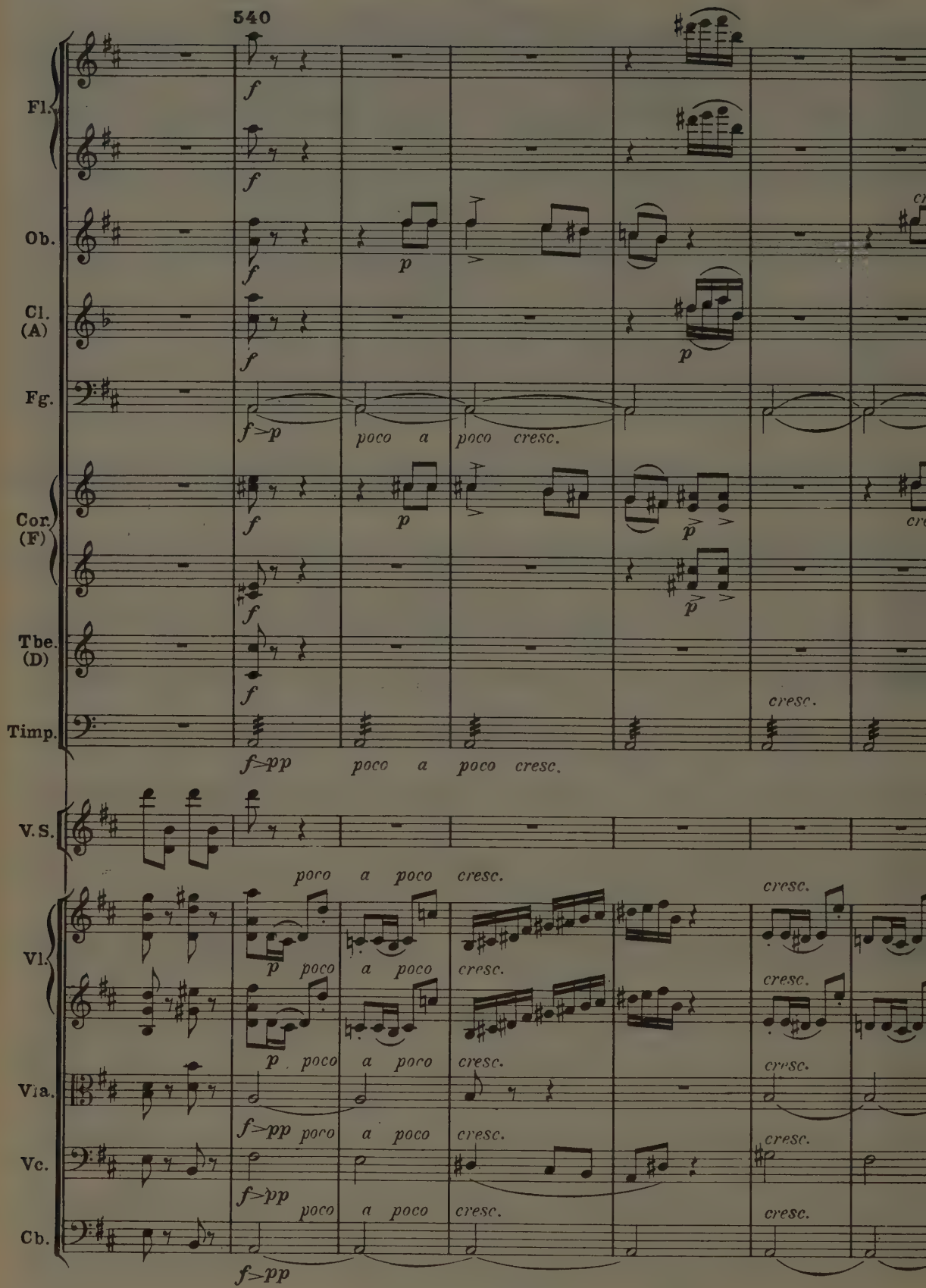

480
V.S.
Vl.
Vla.
Vc.
Cb.
f
dim.
p
mf
490
cresc.

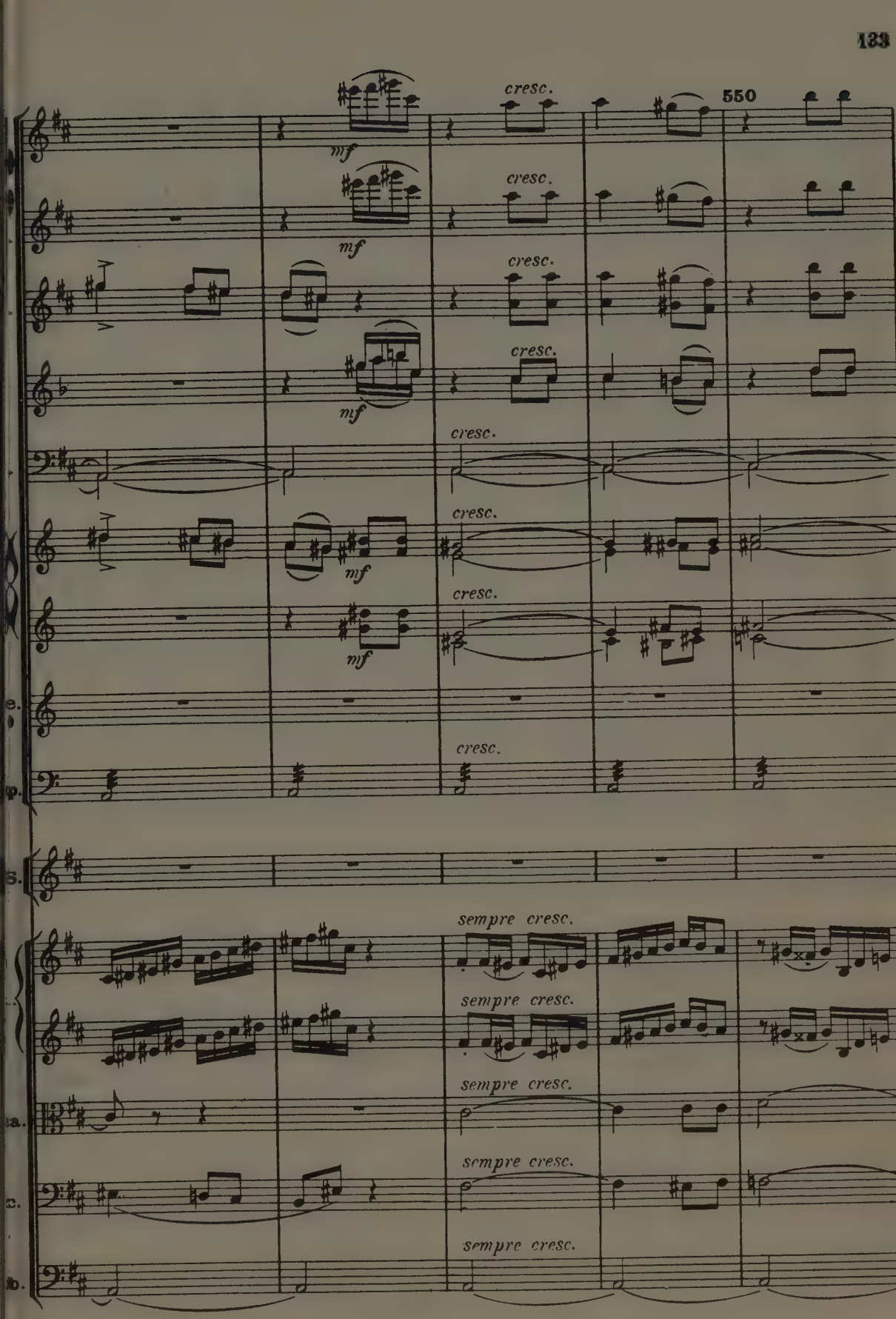

I.
I. II.
500
pizz.
pizz.
pizz.

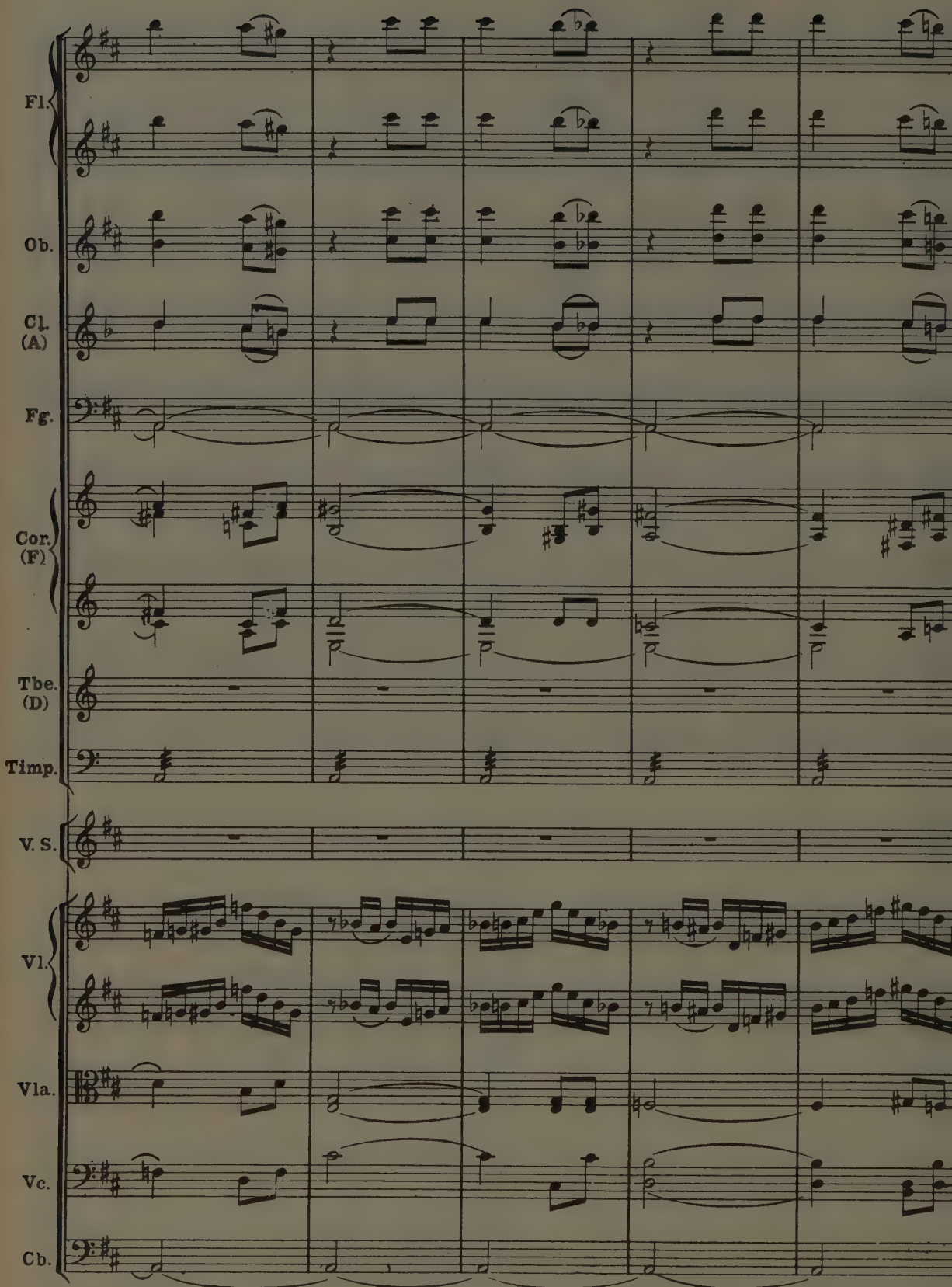
510

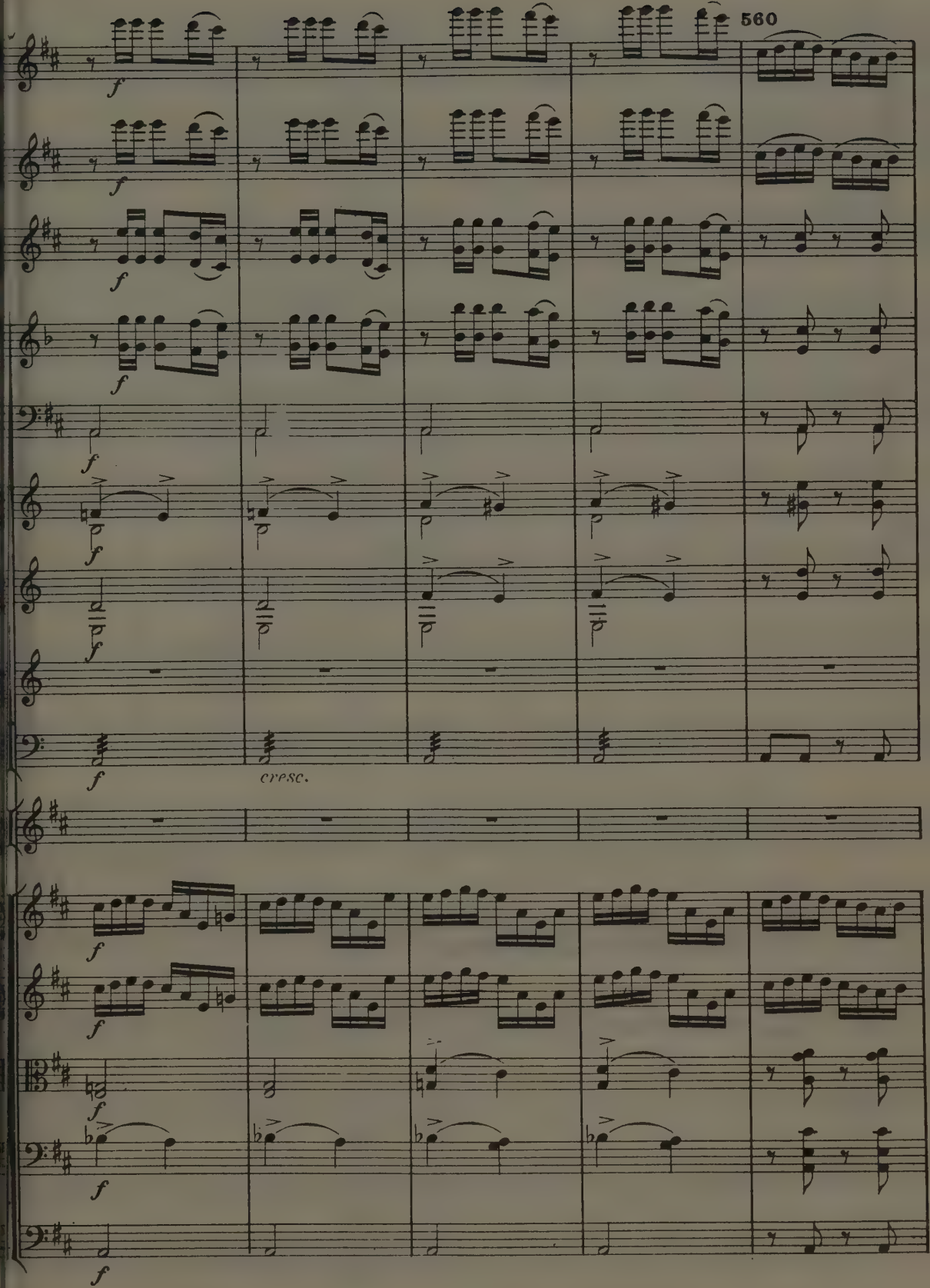

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.
pizz.
pizz.
V.S.
arco
arco
arco
arco
arco


520
8
pizz.
530
arco


540
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V.S.
Vl.
Vla.
Vc.
Cb.
f
p
f>p
poco a poco cresc.
f>pp
cresc.


550
cresc.
mf
sempre cresc.


Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tbe. (D)
Timp.
V. S.
Vl.
Vla.
Vc.
Cb.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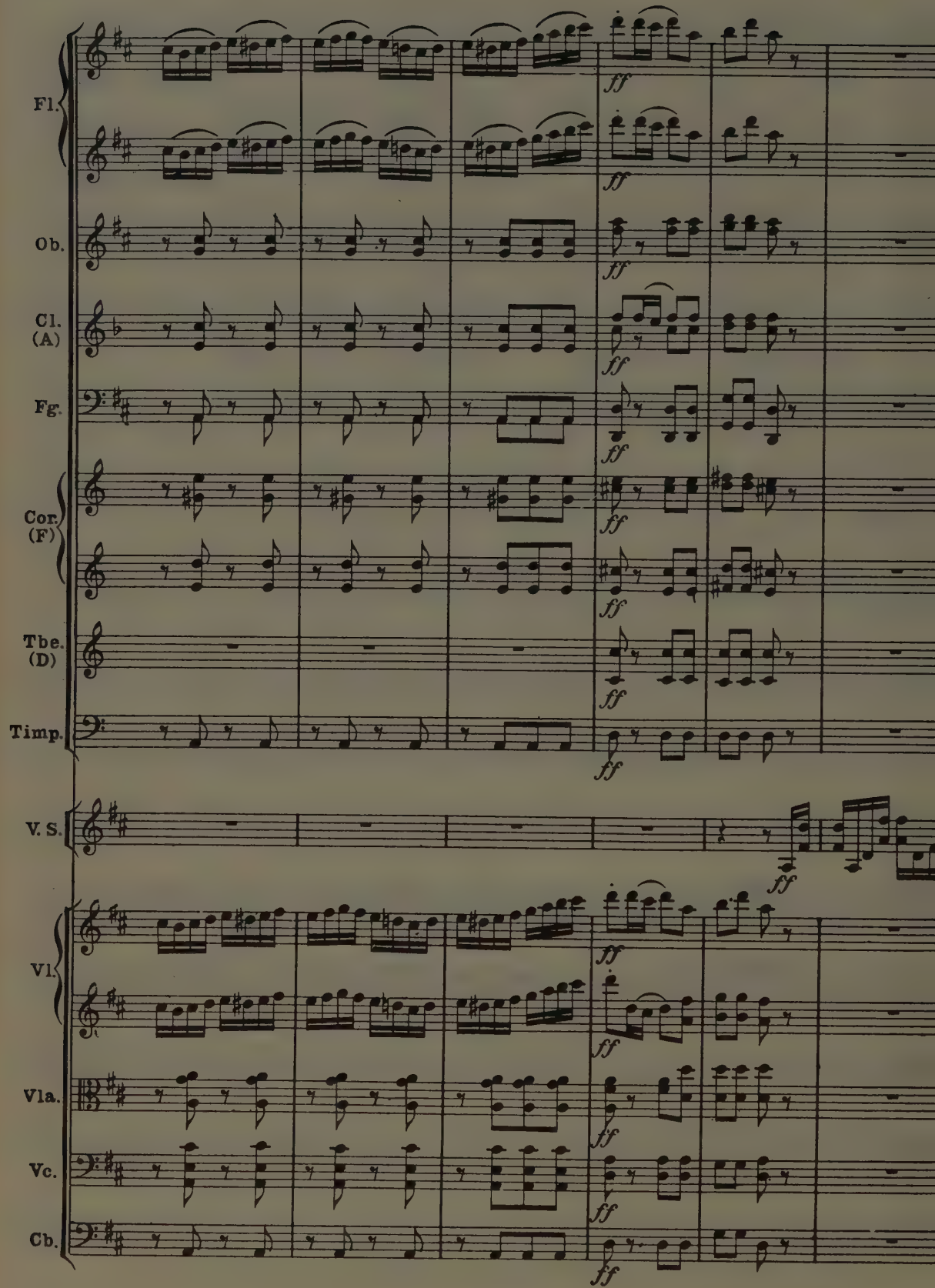
cresc.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Ob.
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Fg.
Cor. (F)
Tbe. (D)
Timp.
V. S.
Vl.
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Vc.
Cb.
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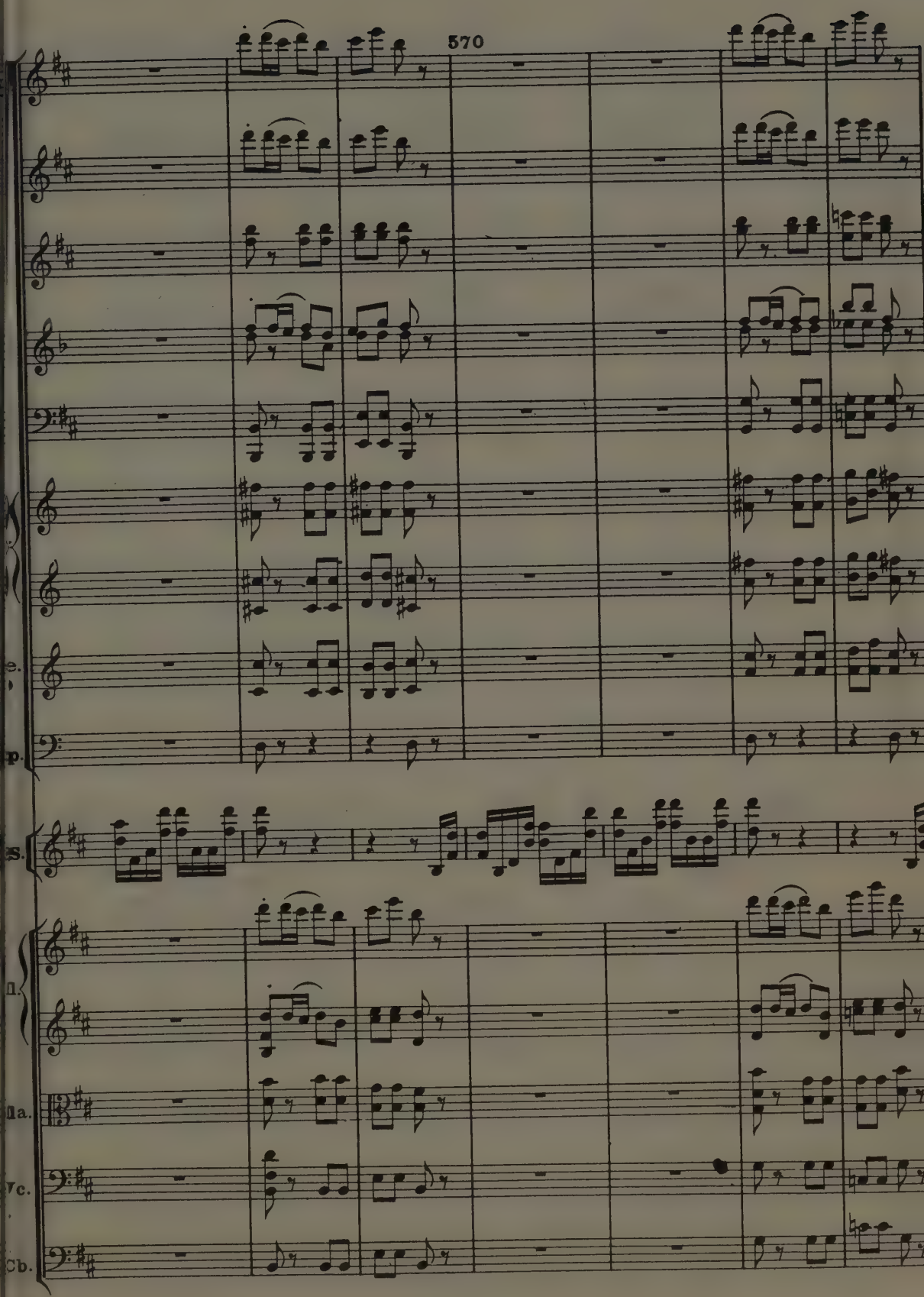
570
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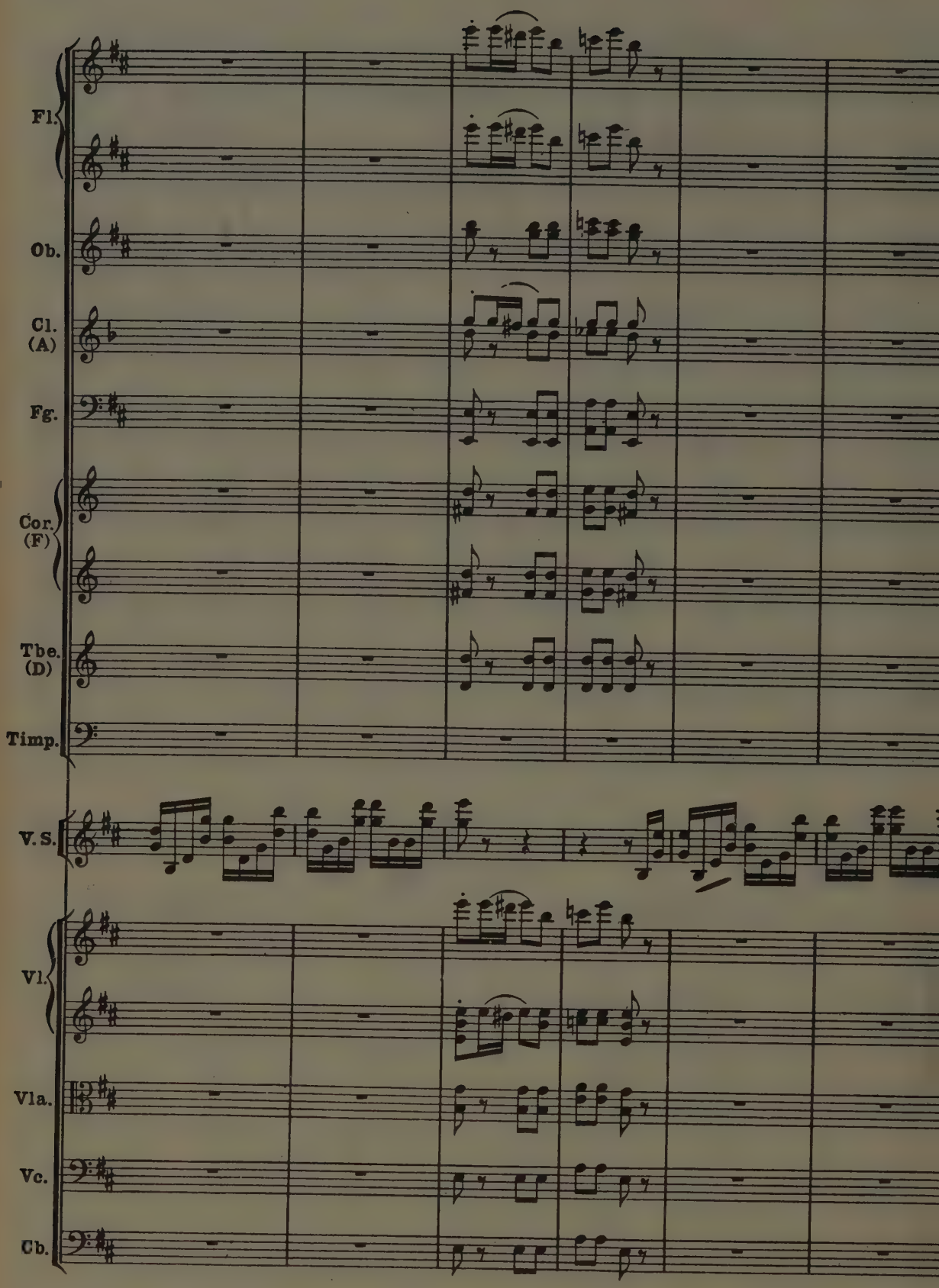
p.
s.
l.
la.
vc.
cb.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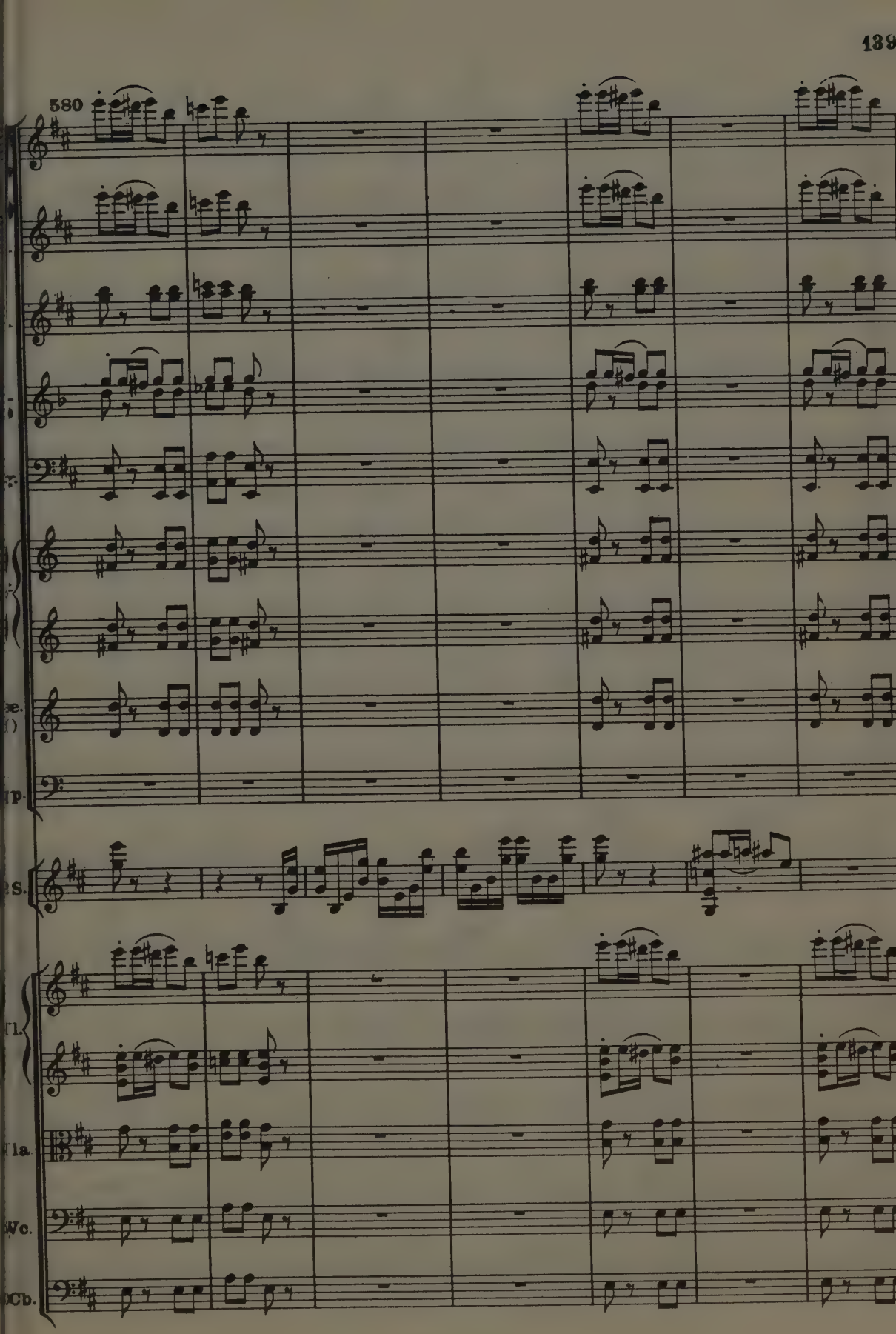
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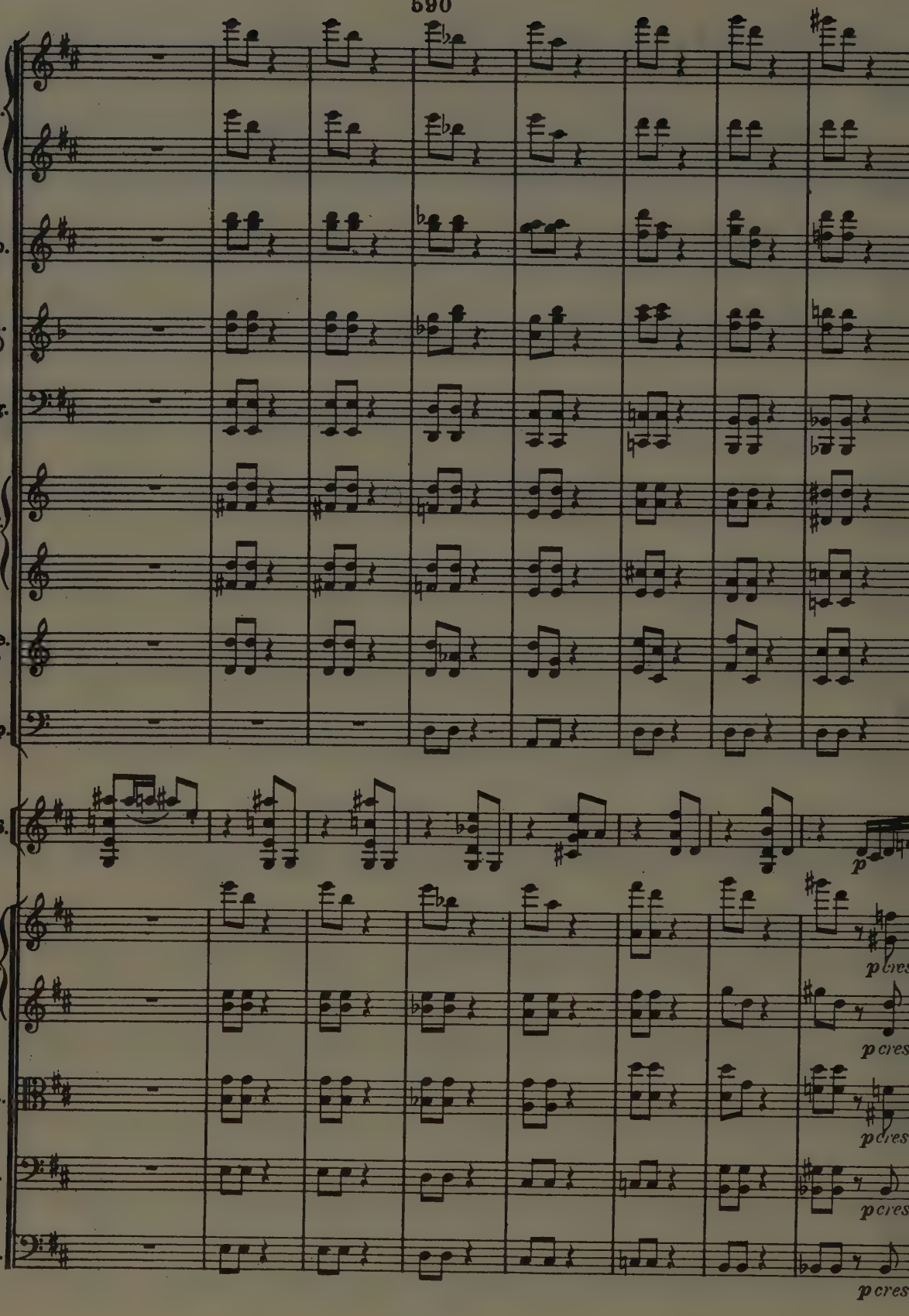
Vl.
Vla.
Vc.
Cb.

590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p cres
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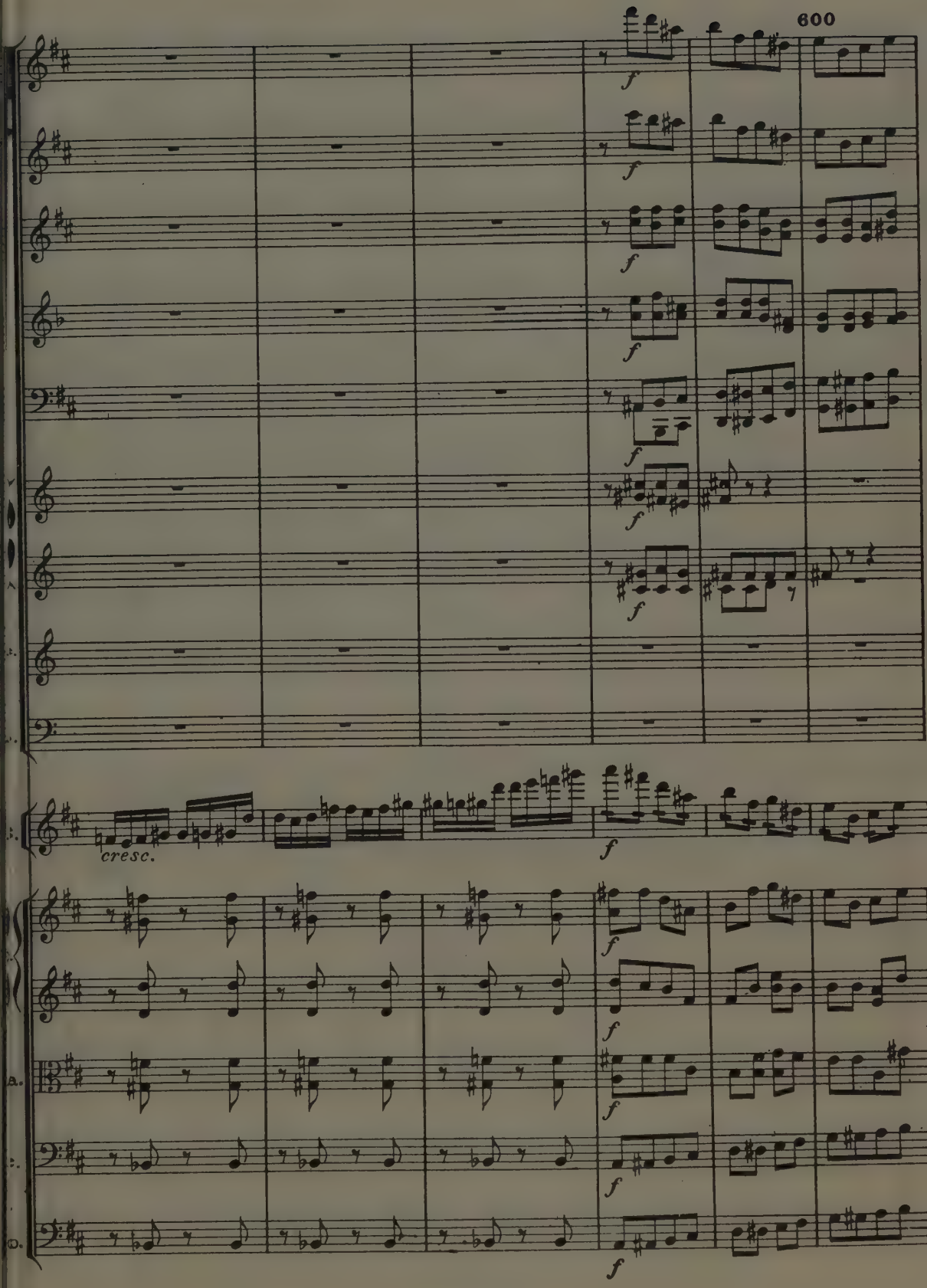
p cres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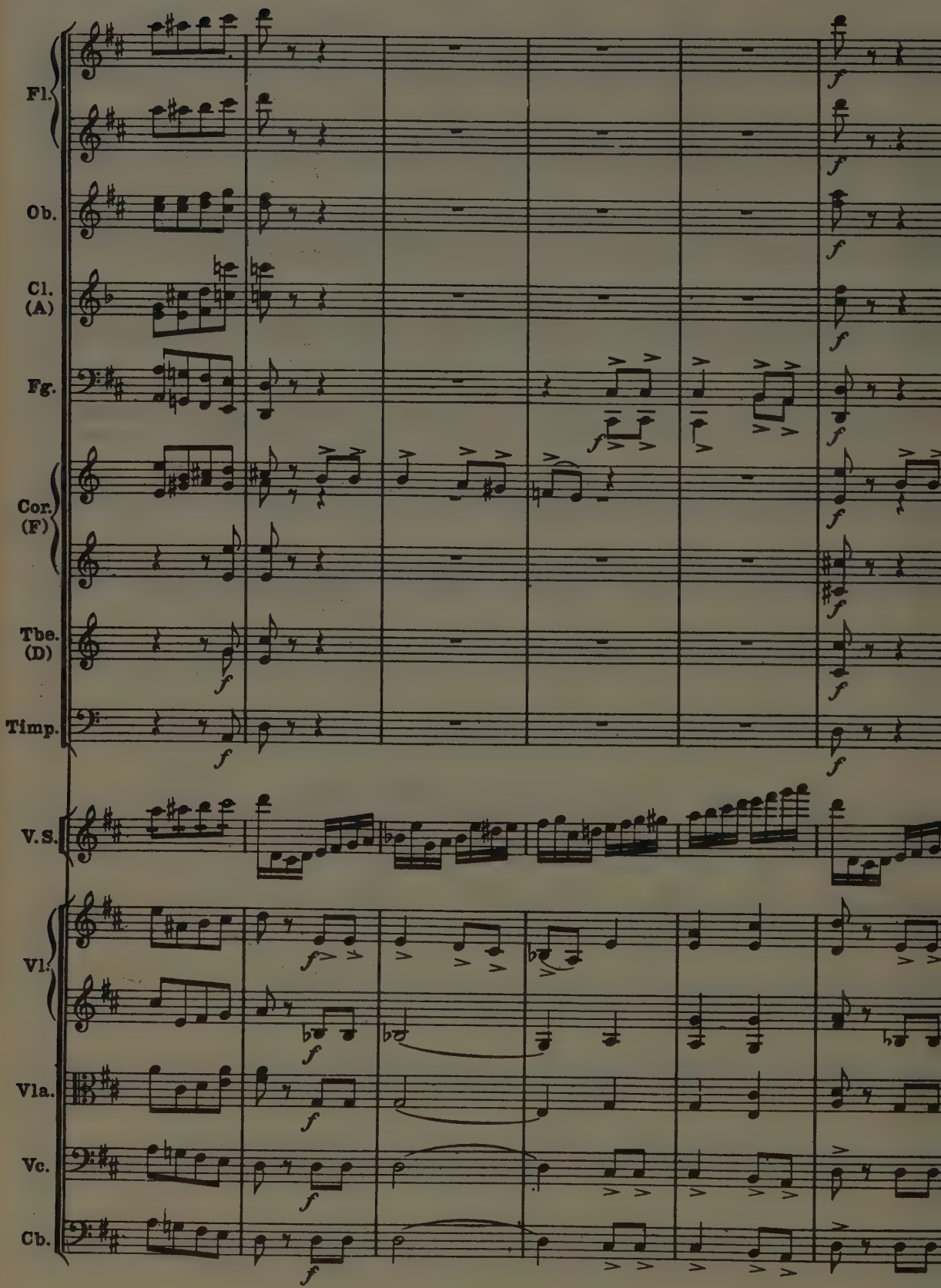
f
cresc.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Vc.
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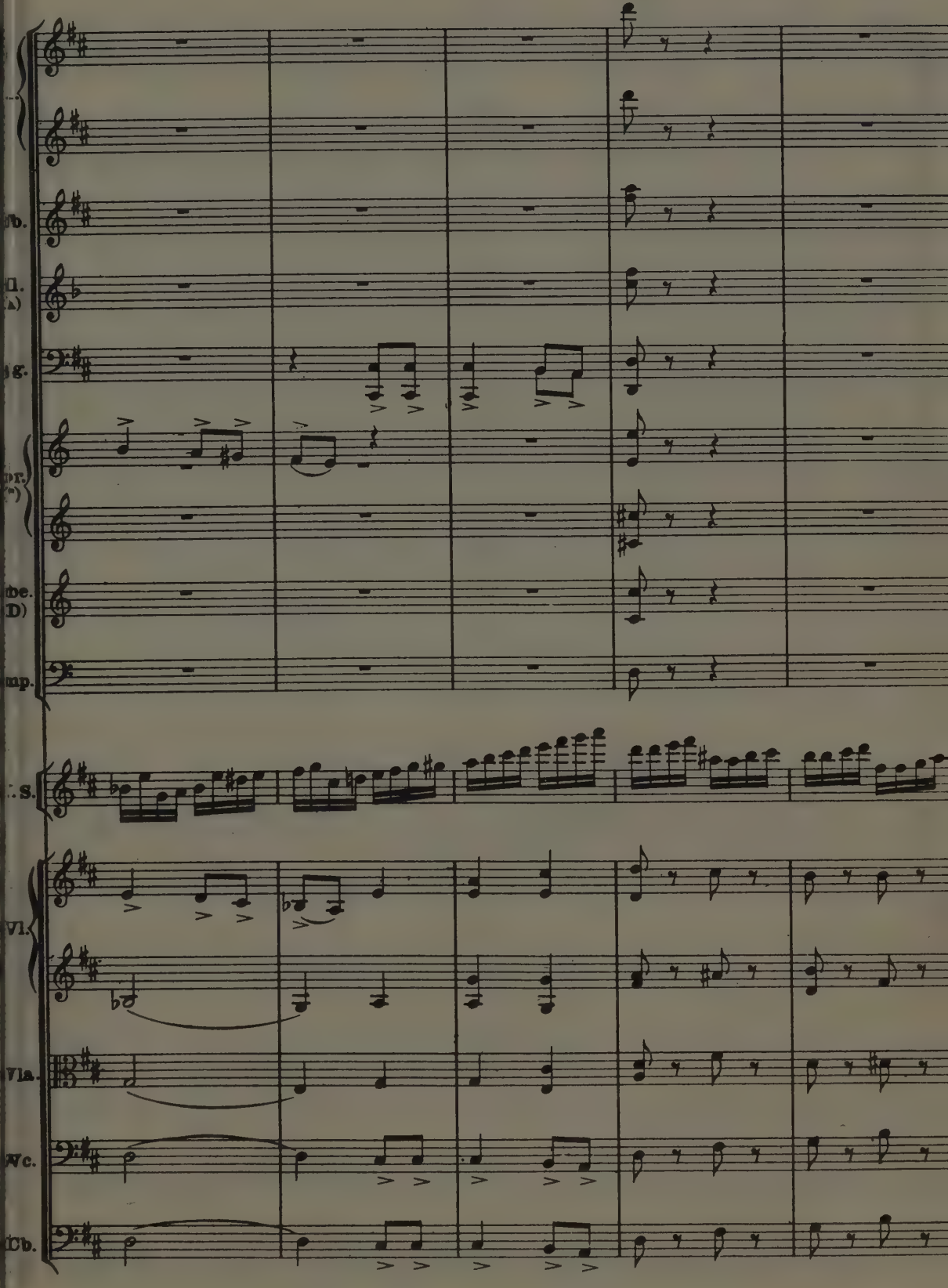
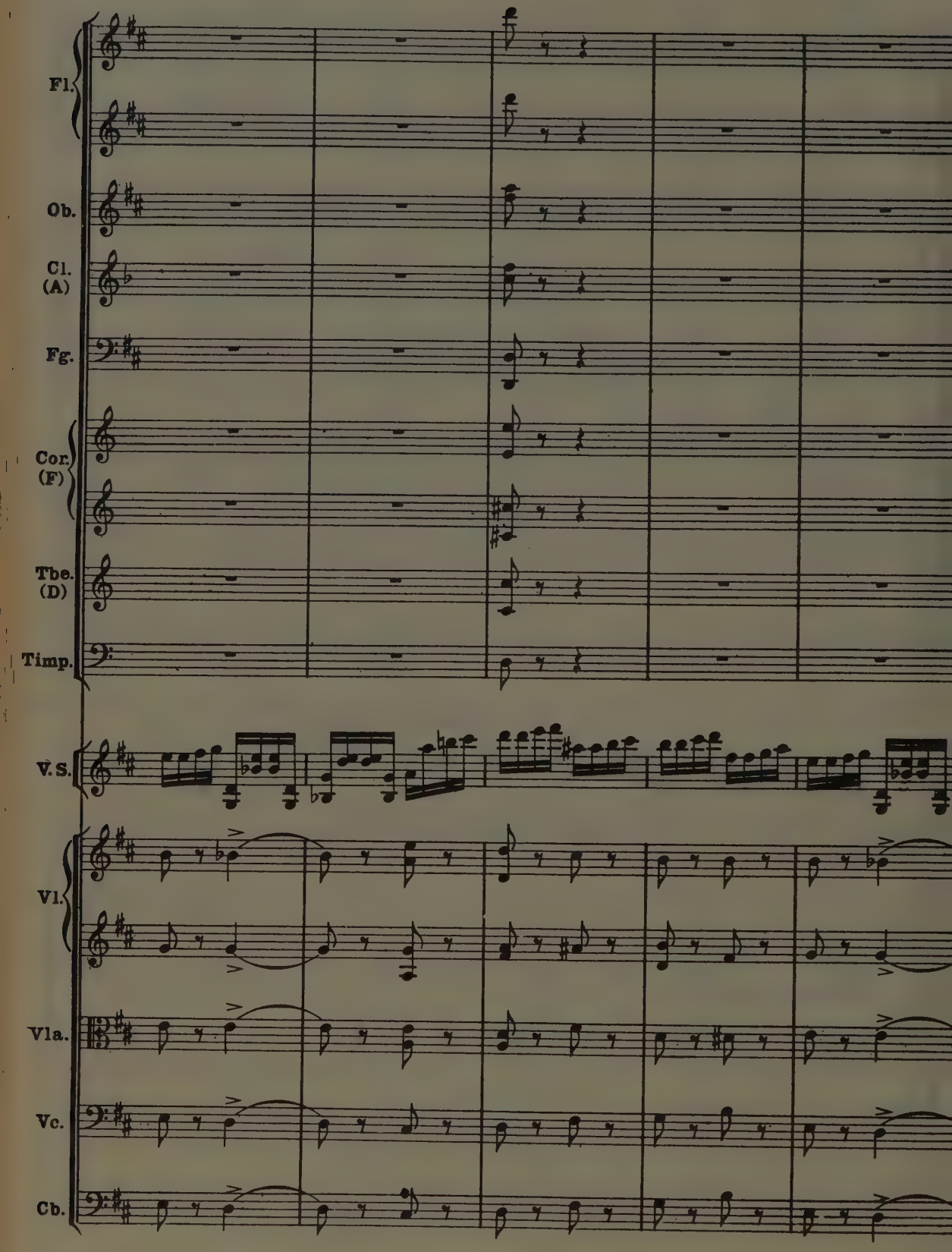
610

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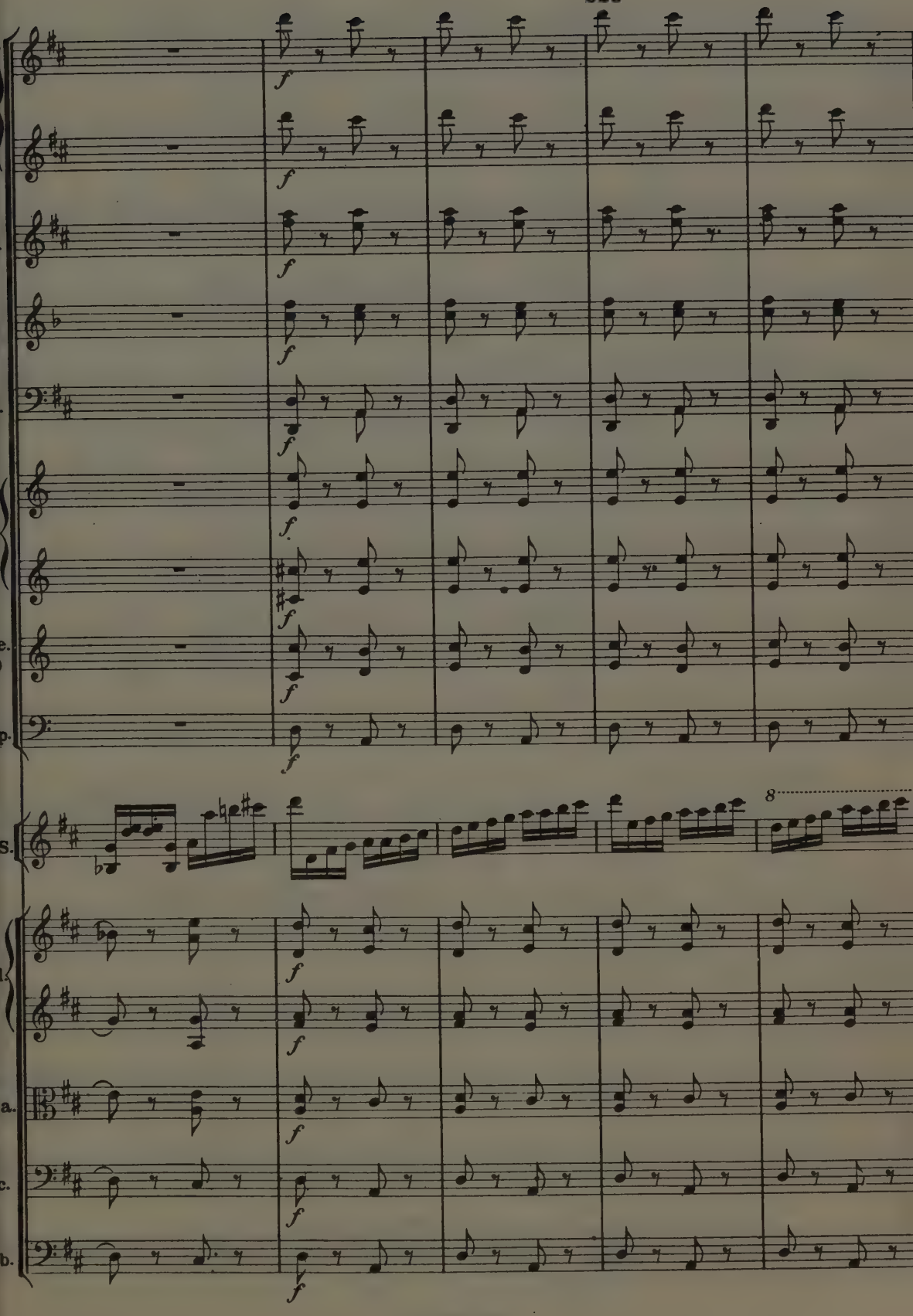
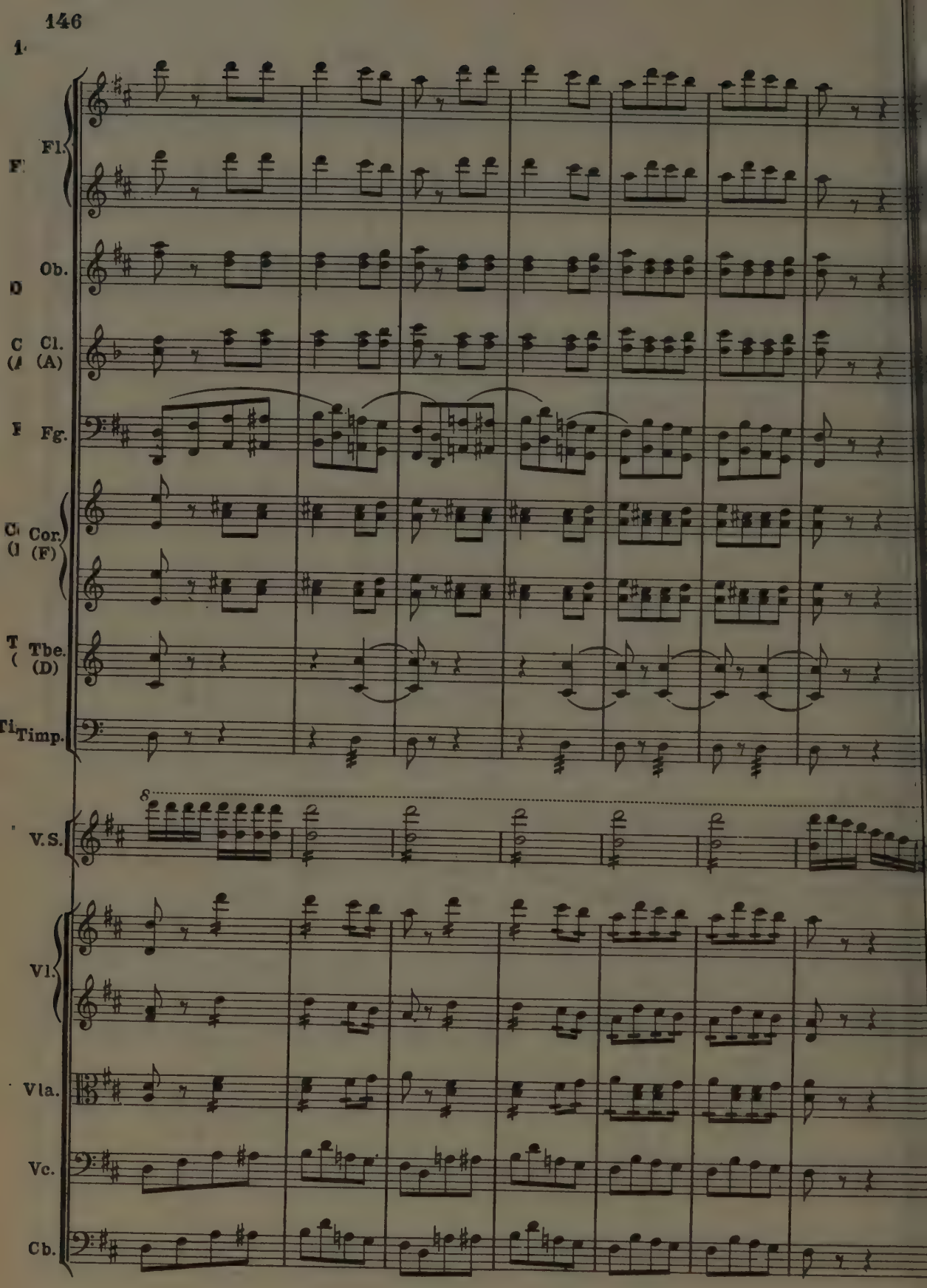
620




Fl.
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V.S.
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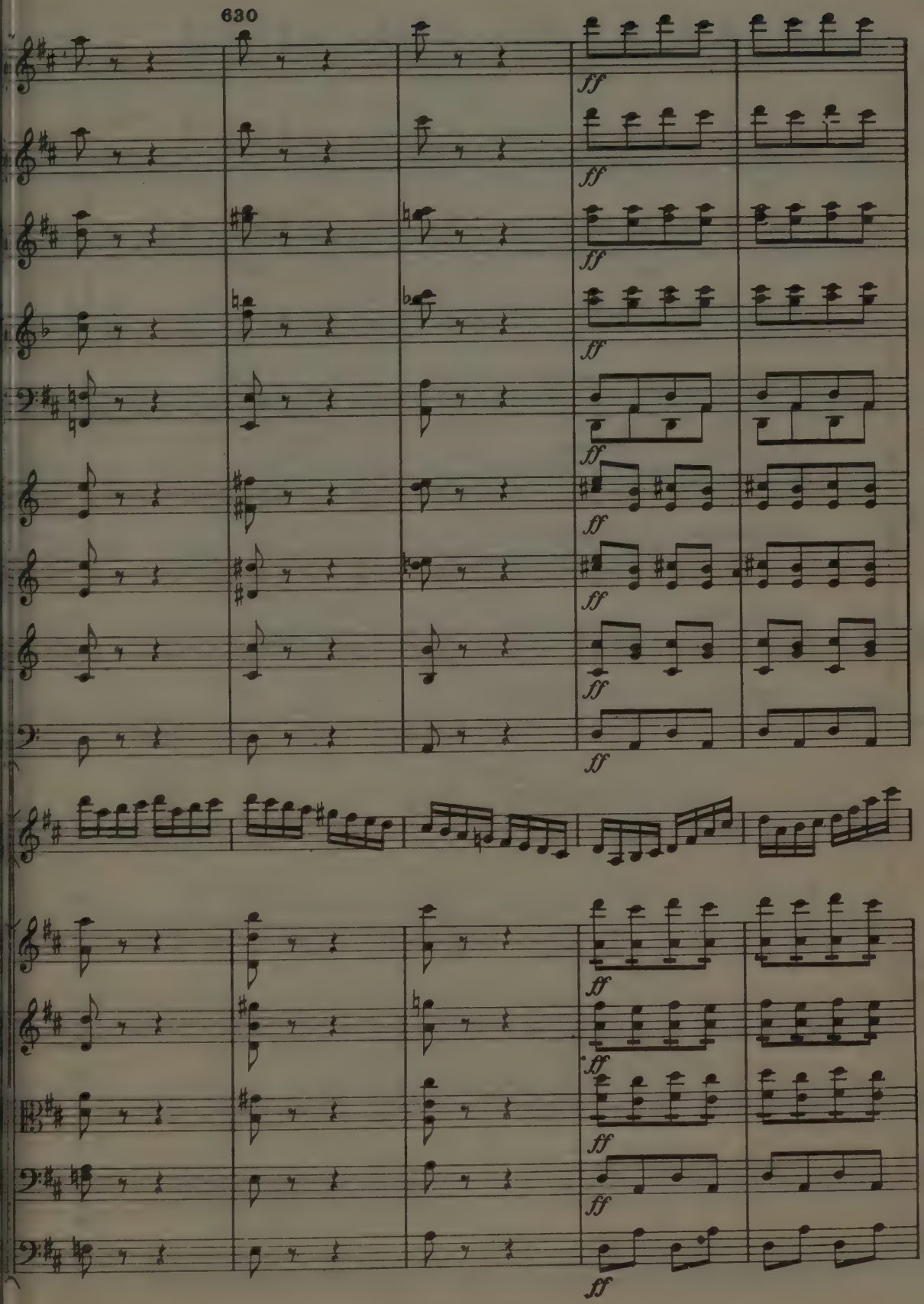
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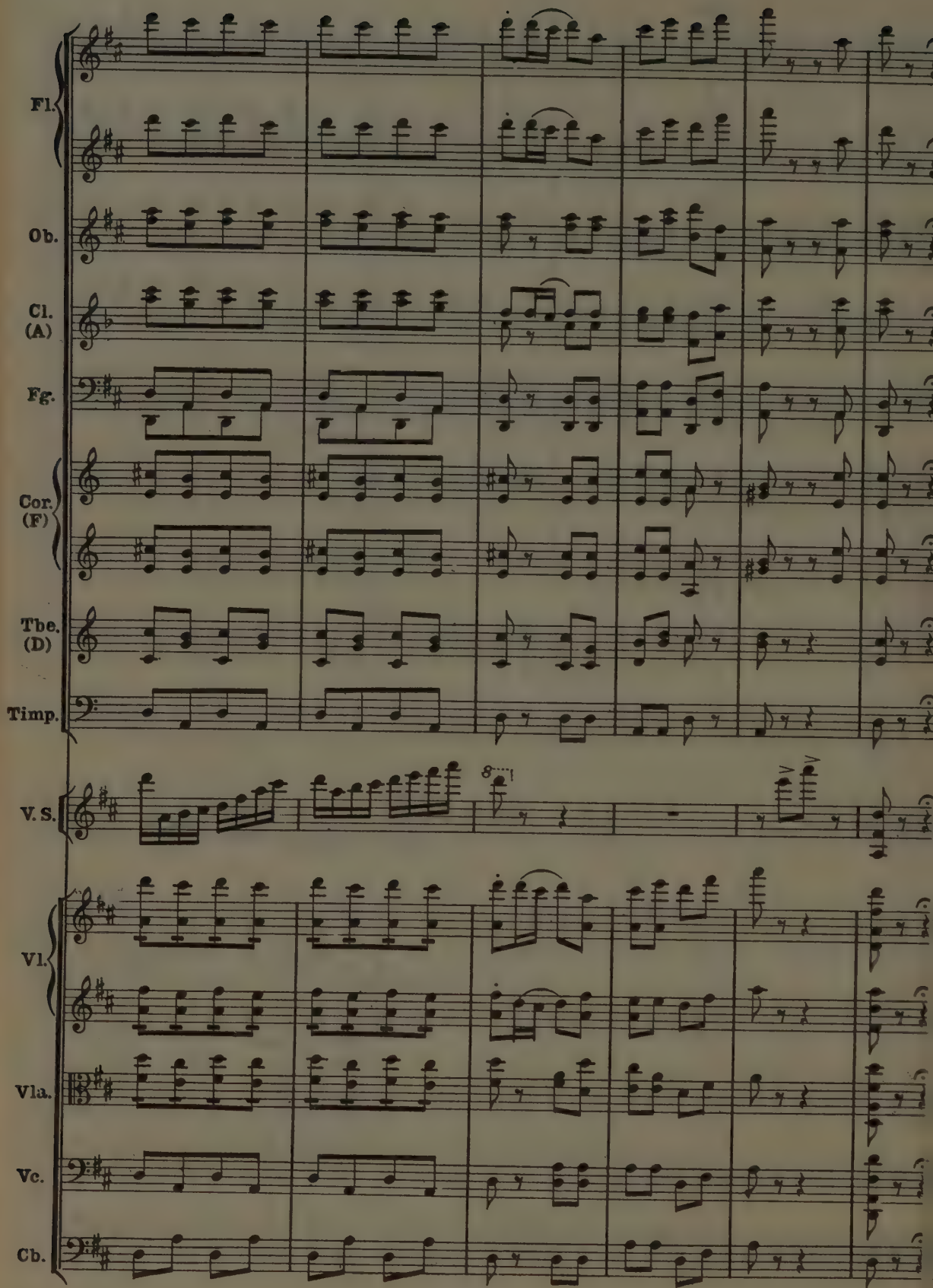
ff


Fl.
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